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ABSTRACT

Six authors report experiences and expose insights for using picture books in teaching contexts. In "Art of the Picturebook: The Road from Caldecott to Sendak" (Kenneth A. Marantz), the argument is made for valuing picture books as visual art rather than literary art. The illustrator replaces the speaker and the pictures become the voice that conveys special qualities of meaning that language cannot. A description is given of various aesthetic qualities of the image that should be considered. In "Primary Explorations: A Team Approach" (Pat Howard; Melissa Wilson), the main priority is to read the illustration for meaning. Stategies are given that may be used to introduce the study of picture books, including: peer tutoring; study of variants; personal reading; early writing; shared writing; and creating a team taught book lab. In "A Spectrum of Experiences: Grades K through 5" (Myrna Packard), the use of picture books as the central component of an art program around which art processes, general ideas for themes, and outcomes are focused and described. In "Artistic Reawakening: The High School Years" (Jeff Shaw), a 6-week unit of activities is provided for developing students' abilities to perceive, respond and engage in the visual image and study of design. In "Paper Engineering in Art Foundations: A Postsecondary Approach" (Mary Sayer Hammond), a freshmen level studio art foundation course is the arena for projects which integrate drawing skills and three-dimensional design concepts in pop-up image picture bookmaking. Annotated bibliographies of both picture books and pop-up books are included in this work. The volume concludes with biographical information on the authors. (MM)

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The Picturebook

Source and Resource for Art Education

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National Art Education Association

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THE PICTUREBOOK:

SOURCE AND RESOURCE FOR ART EDUCATION

Kenneth Marantz

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Pat Howard

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Melissa Wilson

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Myrna Packard

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Jeff Shaw

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Mary Hammond

About NAEA . . .

Founded in 1947, the National Art Education Association is the largest professional art education association in the world. Membership includes elementary and secondary teachers, artists, administrators, museum educators, arts council staff, and university professors from throughout the United States and 66 foreign countries. NAEA's mission is to advance art education through professional development, service, advancement of knowledge, and leadership.

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COVER: Illustration from *Rose Blanche* by Roberto Innocenti. ©1985. Reprinted with permission of Creative Education.

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Ken Marantz

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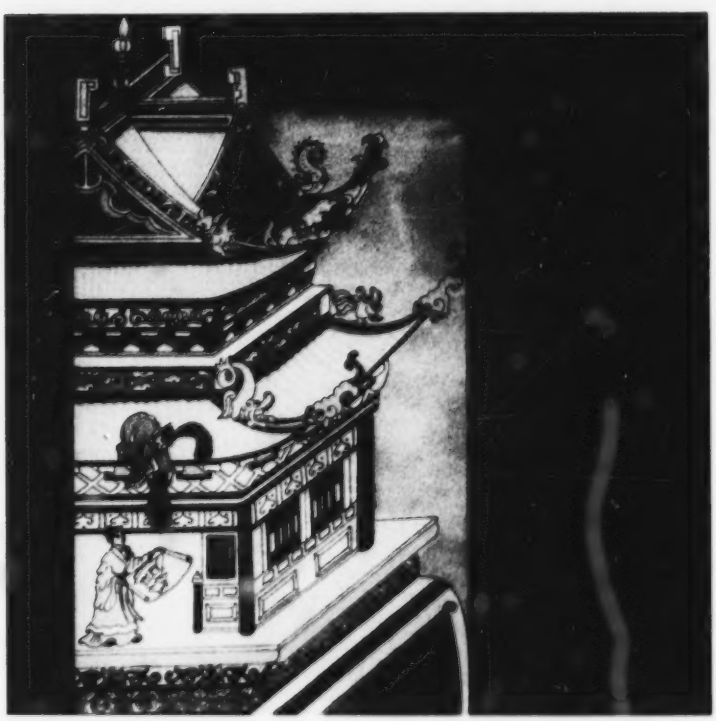
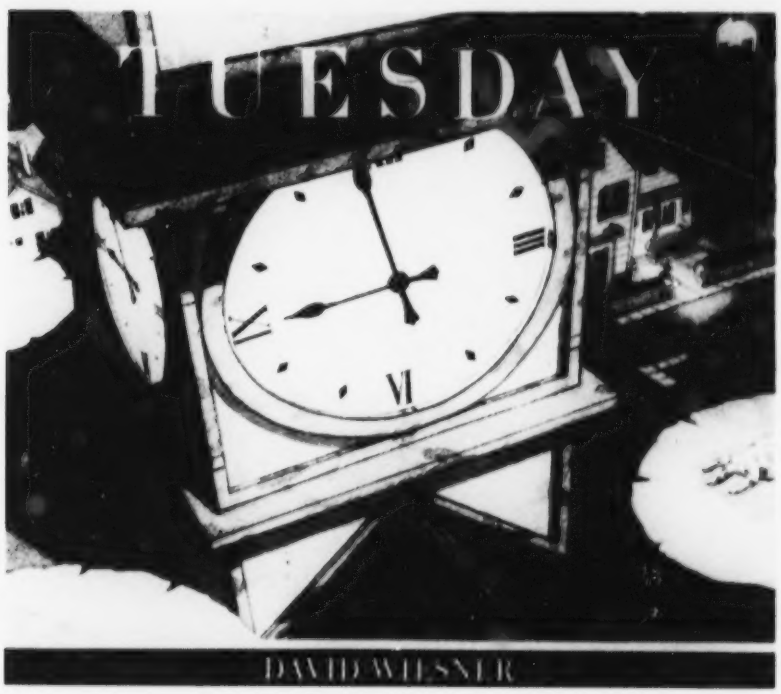


PROLOGUE

The six of us have set out to tell you six stories with a common theme: the picturebook. Each tale is told in the individual author's voice as much to describe the diversity of the picturebook's artistic potential as to make the reading more enjoyable. Each of us has used and continues to use these objects in our teaching for the good and plenty reasons disclosed in our narratives. We recognize that your particular teaching contexts may well steer you to one or another chapter. But we urge you to at least look into all of them because most of the experiences reported or the insights exposed have applicability for people of all ages.

These short stories are obviously not meant to be prescriptive. Rather they are honest slices of classroom life meant primarily to encourage you to enhance your own honest teaching efforts by paying more attention to the inherent artistic qualities in picturebooks. Equally obvious, we are not trying to make the case that such objects should be the exclusive diet of an art education. But, tradition and peer pressure can often build walls to keep us from seeing the broader landscape. We hope you'll use this book to stand on and peek over those walls. To quote an ancient advertising slogan: Try it. You'll like it.

The Authors



(above) Illustration from *We're Going on a Bear Hunt* by Michael Rosen. ©1989 Illustrated by Helen Oxenbury. Reprinted by permission of Macmillan Publishing Co., Inc. (below) Illustration from *The Sing Song of Old Man Kangaroo* by Rudyard Kipling. ©1990 Illustrated by John Alfred Rowe. Reprinted by permission of Picturebook Studio.

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ART OF THE PICTUREBOOK:
THE ROAD FROM CALDECOTT TO SENDAK

Kenneth A. Marantz

With These Lights

"Which such Book, and in such a dress may (I hope) serve to entice witty children to it, that they may not conceit a torment to be in the school, but dainty fare. For it is apparent, that children (even from their infancy almost) are delighted with Pictures, and willingly please their eyes with these lights: And it will be very well worth the pains to have once brought to pass, that scare-crows may be taken away out of Wisdom's Gardens."

The Orbis Pictus,
John Amos Comenius, 1657

In the 300 years since Comenius created what has been frequently noted as "the first children's picturebook" our gardens have not yet been cleared of all scarecrows. Despite increasing attention to the illustrations in children's books in this century, most of the concerns seem to be about the shape, size, and clothing of these scarecrows rather than with speculation about their placement in the garden. For me picturebooks should be perceived and valued as a form of visual art, not literary art. To insist on valuing them as literature makes us appreciate the pictures primarily in relationship to the text, more as handmaidens than symbols having unique personalities. In remaining textbound we fail to exploit sufficiently the visual qualities of books that Comenius astutely identified as those that cause us delight.

Humans have created pictures for thousands of years, have chosen to make visible some of the feelings and fears and desires that inhabited their psyches. They made marks on cave walls, on bones and boulders, on dried animal skins and the plaster-coated walls of their tombs. These pictures tell us stories, in other words they illuminate or illustrate dreams or lived experiences. Whether an Italian Renaissance painting depicting the adoration of the Magi or an Amerindian drawing on an animal hide of a battle with paleface soldiers, the marks made are intended to be a visual narrative. As books evolved in the Western world, pictures have also been used to help tell stories, to make specifically visual what the text could only more generally suggest.

Illustration from *Arthur Rackham: His Life and Work* by Derek Hudson. ©1960. Reprinted with permission of Macmillan Publishing Co., Inc.

The history of the book, like any history of a human enterprise, is a complex one that properly demands investigation of economic, political, artistic, and technological forces operating within cultures. Obviously, without the development of movable type, mass production would not be possible, and without the Industrial Revolution, there wouldn't be the kind of literate and relatively affluent audience for the flood of books that technology made possible. And without emancipation of the young from the world of adult work, there would have been no need to create books for children. The many histories of children's literature depict an evolution from books designed to train the moral faculties to produce the proper behavior needed in adult society, to those, toward the end of the nineteenth century, that began to understand the value of esthetic joy for youngsters, the delight that Comenius wrote of. Randolph Caldecott, rather than Comenius, is properly the father of the picturebook, because unlike *The Orbis Pictus*, which was an illustrated language textbook, Caldecott's books partnered lively drawings with simple story texts created to entertain, not instruct. Victorian England was the cultural engine that drove this book form into our country, with Caldecott and artists like Crane and Potter at the throttle.

The initial momentum behind picturebooks waned as the illustrated book grew in importance, with such artists as Rackham and Pyle and N.C. Wyeth and Shepard producing stacks of enticing volumes. Although difficult to pinpoint the exact year, it was sometime during the churning decades between World Wars that the picture book regained the vitality of the earlier Golden Age, an energy that exploded into a second gilded, if not 18-carat gold, age of productivity. It is the "nowness" of this productivity with its profound unrealized potential that continues to stimulate our curiosity, to provoke our speculations about these art objects. These inquiries have, over a score of years, helped identify characteristic qualities of the genre that make it possible to be more constructively critical than most current writers have been.

One must begin with a point of view, a psychological set, a conscious frame of reference. When one goes to an art museum, one is prepared to respond to the objects as if they were whatever you may define as "art" objects. In a real sense we create "rules" for appreciating them that are different from those we use for responding to other sets of objects, for example, tools, automobiles, postage stamps. Therefore it is important to be as clear as possible about what sort of thing a picturebook is. To sort it out from other related things it might be useful to imagine a line that has at one end a typical novel, that is, a book whose pages are filled exclusively with the printed word. At the other end of this imaginary line is the totally textless book, one that conveys its message (mainly a story) using only pictures. In between are volumes that have a single illustration (a frontispiece), some that employ chapter-heading or concluding vignettes, others that provide occasional full-page pictures highlighting particular narrative events or delineating characters and a few that interlard a variety of illustrations throughout the entire book. In all save the picturebook, it is possible to remove all the pictures and be left with a coherent, completely satisfying piece of literature. Artists like Dore, Picasso, Matisse, Eichenberg, Moser, Shahn,

and Baskin have all contributed drawings, etchings, and woodcuts to illustrate poems and stories. Indeed, the history of the book is replete with examples of illustrated works, and, of course, the practice continues.

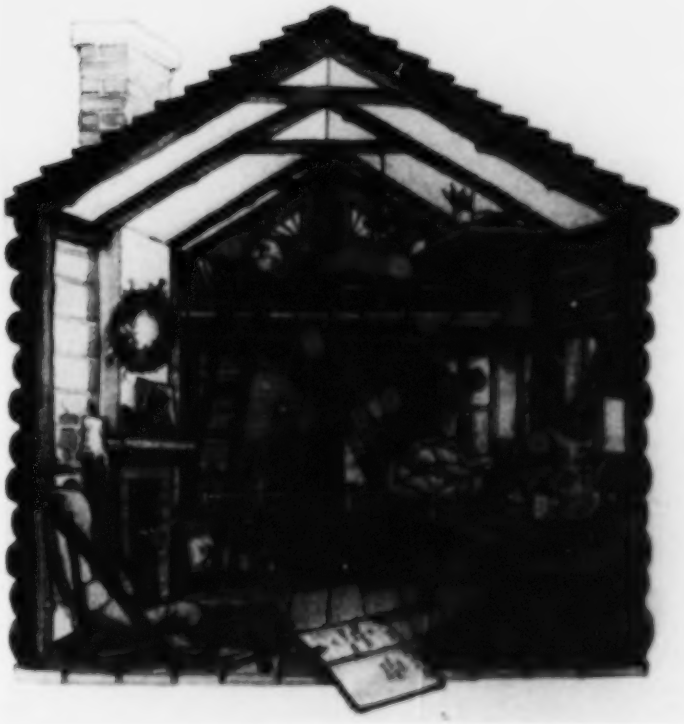
In responding to these kinds of books we have been conditioned by our cultural conventions to read the texts as literature, with its appropriate critical criteria, and to appreciate the visual art separately, as individual esthetic objects. It has become common practice for collectors to remove the pictures from some of these works and treat them as one would any other picture from an artist's studio: to mat, frame, and hang them on the wall. They do not lose artistic value by being separated from the text they illustrated.

In recent years a parallel practice has evolved to treat the "original" studio products of picturebook artists in the same way. If the artist created a series of watercolor paintings as illustrations for a retelling of a traditional fable, for example, each one could be matted, framed, and hung on the wall. But in this case what is displayed is the fragment of something, as when a broken head of a marble statue is mounted for exhibition in a museum. The painting and the head surely have qualities that may evoke esthetic responses, but they are still incomplete; they have been removed from the context of their original design. A picturebook, unlike an illustrated book, is properly conceived of as a unit, a totality that integrates all the designed parts in a sequence in which the relationships among them—the cover, endpapers, typography, pictures—are crucial to understanding the book. In a significant sense each book, like each etching pulled from the artist's copper plate, is an original artwork. All that preceded its printing, and there are many steps in the process, are but means to that end.

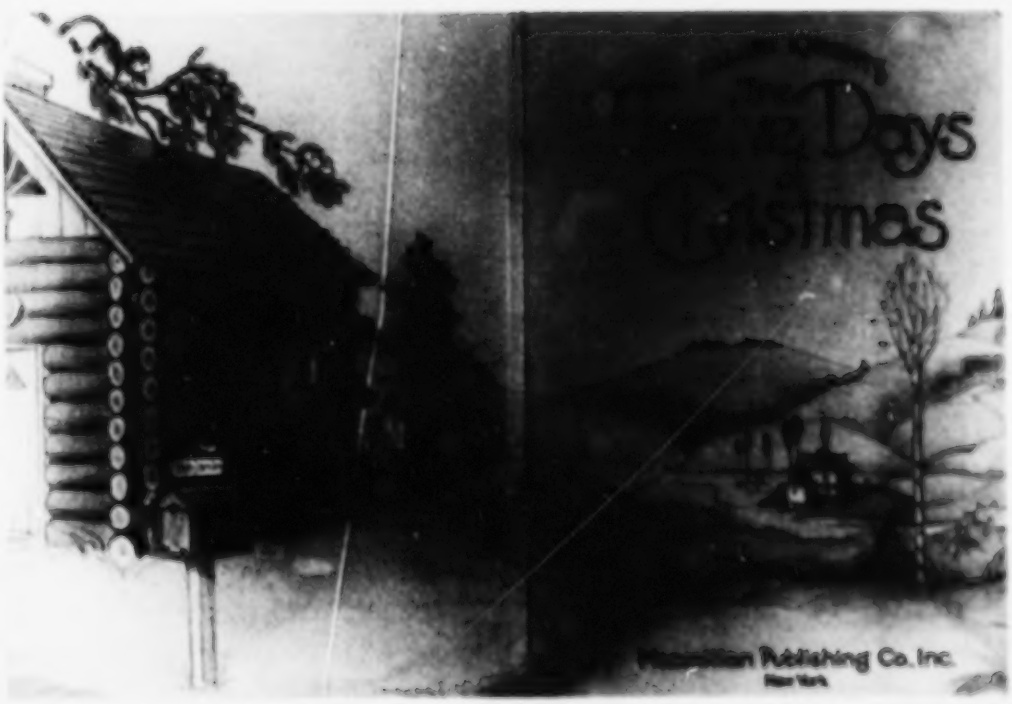
Therefore to appreciate a picturebook one must take a point of view that is based on an understanding of it as the composite set of qualities that differentiates it from other objects. However, to complicate matters a bit, within the family of "picturebooks" there are several relatives that skew this viewpoint. There are collections of poems and fables whose organizational logic is quite different from that of a single story. Similarly those collections of notions ("concepts") like colors or tools or wildflowers do not have as structured a framework as a narrative demands. Alphabets and counting books may or may not have such a framework, depending on the organizing principle of their generation, but they do have a sequential logic based on their definitions as linguistic or numerical components. Then there are the collections of puzzles and fact books that tell how things work or take us into the fields to learn about nature. All have in common the twin narratives in the form of words and pictures that characterize the picturebook.

All picturebooks tell stories. And all stories began as things told by a storyteller. When transcribed onto the silent page the voice is lost and with it the idiosyncratic manner each teller has in making the story special. The illustrator replaces the speaker and the pictures become, symbolically, the voice that conveys some of the special qualities of meaning that language frequently cannot. Conjure up images of the many mice who have been the central characters of picturebooks as an example of how the artist's vision can take a word—"mouse"—and create brave leaders, artistic speakers, and orators by the use of line and color. In evaluating picturebooks we attend to the qualities of that symbolic voice just as we attend to the "interpretation" by the vocalist or group of yet another performance of a popular musical composition. What makes that rendition special and how does it affect us?

Because the picturebook is much more a visual art object than a piece of literature, book selection should focus more on the visual attributes than on the text. Clearly I must hedge this statement, because storyline, even in a textless work, is important, and, indeed, separates the routine from the seductive book. Yet picturebooks are such rich repositories of visual art, so readily available compared with the resources housed in galleries and museums, that I believe we must take the fullest advantage of them. Probably the most immediate quality of a picturebook is its craftsmanship. Are you convinced by the way figures are rendered that they can do the things asked of



Illustrations from The Twelve Days of Christmas by Hilary Knight. ©1981. Reprinted with permission of Macmillan Publishing Co., Inc.



them? This is not at all a matter of naturalism. Lionni's use of relatively simple cut-paper shapes to create birds and mice and alligators is very convincing. Although at times we may admire the patterned papers he uses, we look through the means of production and become believers in the reality of his characters, just as we do when we take Sendak's magic sailboat to visit the "Wild Things." In picking books you want those that can carry you beyond the surface recognition of medium and the naming of objects represented into the spiritual realm of the story.

What I am referring to here is the expressive content of the book, the stuff of effect that deals more with the "how" of communication than the "what." Beyond the bare bones of plot, how are details used in the illustrations to add a texture, even a subplot, so that the eye looks for clues in later pages based on earlier visual hints? Knight's *Twelve Days of Christmas* interweaves the escapades of a raccoon into the classical rhyme to supplement the main character's (a bear) playing out of the text's events. The effect is to add even more fun to a lively retelling (i.e., visual interpretation). Color manipulates our emotions as a puppeteer's strings move a marionette's limbs. Shulevitz's changing shades of blue in his *Dawn* create major mood shifts hardly hinted at in the text. And unusual angles are devices used by Van Allsburg in drawing us into his surreal worlds. Such artistic tools are available to all, but only some illustrators think to use them.

To repeat, perhaps most obvious in making an impact is the level of craftsmanship exhibited. Does the artist have the skills necessary to create characters and settings in a way that convinces us of their rightness? Nancy Burkert sets interior scenes in her version of *Snow White* that proclaim their authenticity in the delineation of the myriad objects she fills her rooms with. In her version of the same story, Trina Schart Hyman uses her draughtsmanship to instill her characters with psychological drama. As the tale unfolds we seem to get inside the personalities of the psychotic queen and adolescent heroine. In a much more abstract fashion, Paul Zelinsky's meticulous line creates a madcap *Maid and the Mouse and*

(above) Illustration from *Snow White and the Seven Dwarfs*, © 1972 by Nancy Ekholm Burkert. Reprinted with permission of Farrar, Straus & Giroux, Inc.
(below) Illustration from *Puss in Boots* by Charles Perrault. ©1990 Illustrations by Fred Marcellino. Reprinted with permission of Farrar, Straus & Giroux, Inc.

(above) Illustration from *The Church Mice Afloat* by Graham Oakley. ©1976. Reprinted with permission of Macmillan Publishing Co., Inc.
(below) Illustration from *Brer Rabbit and the Wonderful Tar Baby* by Henrick Drescher. Illustration © 1990. Reprinted with permission of The Picturebook Studio.

the Odd-Shaped House. There is comic exaggeration that doesn't outrage our sense of anatomy. And Guy Billout, in *Thunderbolt and Rainbow*, sets accurately drawn buildings and machines in empty spaces so as to evoke a surrealistic response based on the juxtaposition. Craftsmanship is not simply a matter of academic realism. It has more to do with utilizing techniques based on extensive knowledge in ways appropriate to the narrative. Fred Marcellino's setting of *Puss in Boots* is designed as a series of Renaissance tableaux, elegant on the surface but always mindful of the human condition. On the other hand, Nicola Bayley paints her tabby hair-by-hair in her rather sentimental story, *The Patchwork Cat*. In both cases we are convinced of the skill of each artist in rendering cats consistent with the moods and actions of the narratives.

In the world of art, craftsmanship may be likened to the strength of the materials used to build with. Composition or organization of space may be thought of as the stuff used to join the materials together. It has to do with the number, size and arrangement of things placed on the page. Unlike the days of the art academy, there are now no longer any formulas or rules that govern this crucial pictorial quality. Graham Oakley enjoys working with masses of things, mostly mice. In *The Church Mice Adrift* he composes a scene that combines close to ten bits of action involving two mice and many rats. Although it's a frightening confrontation, the use of tails and bodies in energetic interaction gives a dance-like impression. Our eyes go every which way as we try to follow various ways the two heroes elude capture. Staring eyes, curved tails, twisted bodies direct us to all parts of the otherwise blank background page. In Susan Jeffers' *The Wild Swans*, she creates a village square complete with cobblestone street, background buildings, crowds, the heroine in a cart and the eleven swans. Eyes, pointing arms, body gestures focus on her as the center of interest. The otherwise frozen action is animated by the placement of the swans with long arching necks aimed like rifles and the powerful wings either uplifted protecting the girl or beating down to ward off danger. What could be chaos is composed, designed to create a complex mood and to keep our attention within the edges of the page. At almost the extremity of understatement, M.B. Goffstein in *My Noah's Ark* produces black and white drawings half the size of postal cards. Each picture is made up of only the simplest of undecorated figures placed in such ways as to demand of the viewer that he fill in whatever background or other items are needed for his imagination to be satisfied.

Whether complex or nakedly simple, the design of the image is important because it plays a strong role in causing us to move on quickly to the next picture or to linger in contemplation or to draw us back again and even again over time.

Craftsmanship is tied to the mechanics of production while composition refers to the more formal characteristics of a picture like balance or rhythm. But the gutsy involvement with imagery has its roots in what has been called its expressive content or even its style. Surely both craftsmanship and composition contribute to the response we make to a picture. But artists get us to respond to their works by triggering pieces of our memories or hooking into our emotions. Just as they draw upon their own stock of experiences in order to create illusions, we bring to each visual encounter our own reservoir of idiosyncratic experiences. The idea is just the beginning of an art product. How the artist chooses to depict it will greatly affect its impact on the viewer.

Some artists, like Deborah Lattimore in *The Prince and the Golden Axe*, adapt the stylistic conventions of another culture to set the tone. Her choice of Minoan-like mural figures gives her a chance to use flat colors and decorative patterns to create a make-believe world, to cast each image in heroic, mythic scale. Errol Le Cain, in *Aladdin and the Wonderful Lamp*, borrows from the Persian miniatures to create a totally different sense of otherworldliness. With flowing line and ornate mixtures of patterns, he encourages the viewer to bring his own store of Middle Eastern imagery to supplement the pastiche provided. The narrative here plays second fiddle to the fanciful details and ornaments that embellish the surface. Mercer Mayer's occidentalized modification of Chinese paintings also gives the looker a hook to drag into consciousness the associations he may have

(above) Illustration from *Little Red Riding Hood* by Charles Perrault. ©1983. Reprinted with permission of Creative Publications. Below) From *The Tale of Admiral Mouse* by Bernard Stone, illustrated by Tony Ross. © 1981 by Tony Ross. Reprinted by courtesy of Henry Holt and Company, Inc.

with Oriental culture, to increase the sense of time and place suggested by the artist's pictures. Of course, the obvious liberties taken by Mayer with the qualities of the original sources may stimulate aesthetic outrage and, in the process, destroy the effectiveness of his expressive intentions.

These are chances that must be taken whenever we attempt to communicate. Just as the storyteller accompanies his words with hand movements, with body gestures and with vocal variations, in a parallel fashion the artist must use colors, shapes and lines to create the character of his vision. The word artist uses figures of speech to enlarge the scope of possible response; the picture artist frequently uses allusions to other pictures or styles.

Not all style is so obviously purloined. Setting the mood is more frequently a matter of more subtle influences incorporated into a personal way of making pictures. Humor is probably the most common approach in contemporary picture books. It is achieved in many ways. Richard Egielski approaches his visual humor softly. Using a naturalistic style of depicting people and scenes, he interjects anomalous objects at times to upset our imaginative balance. In *Louis The Fish* we see subtly crafted fish-shaped clouds in an otherwise normal night landscape. In another scene, customers in a shop are perceived as fish, but as fish wearing human clothing, blowing bubble gum or smoking cigars. Unlike the standard use of anthropomorphism where animals are treated fully as humans, here we have the unexpected juxtaposition of the real world with something else, and because there is no supernatural threat suggested, the result is funny—puzzling but lightheartedly so.

By contrast, Henrick Drescher's *Brer Rabbit and the Wonderful Tar Baby* offers gross slapstick in the manner in which he exaggerates facial expressions or presents one conflict after the other as the characters try outwitting one another. Here the lines are more roughly drawn and the colors are brasher and less smoothly applied than in *Louis The Fish*. In *It Could Be Worse*, Margot Zemach depicts equally vigorous scenes, but she uses transparent watercolors with an integrated and varied painted black line that suggests rather than

insists on the slapstick. The characters appear to be part of the totality of each page's design. And Babette Cole in *Prince Cinders* demonstrates how a thoughtfully controlled use of a cartoon-like simplicity of line and design can produce humor with the most economic of means: a tongue-in-cheek setting, a peculiar pose, a visual double entendre.

Probably more difficult to achieve in an image is the more kinesthetic sense of spookiness or the lurking quality of the sinister. But Sarah Moon in *Little Red Riding Hood* uses black and white photographs emphasizing deep shadows to create scenes where we feel the threat of evil. Inventive camera angles skew perceptions and capture aspects of an urban landscape that evoke danger. The wolf becomes the personification of real horror by what the imagery implies rather than by any action. Lisbeth Zwerger in *Hansel and Gretel* has been equally successful in creating a witch that exudes evil. Again the effect is achieved by visual suggestion, by creating an amorphous dirty white cloud of a body with a toothless, orange-eyed head and conical dark hat. The bony hands emerge from the misty mass with the visual promise of destructive power. The contrast of the bulk of the witch's body with the slim towheaded children is made all the more ominous by the amorphous brownish environment.

The viewer's emotional stirrings contribute to the aesthetic payoff to illustrations. What feelings do they produce in our gut? In addition to feelings, what thoughts do they generate to deepen the visual experience? The artist's style is the sum of the devices he uses to get us involved. Sometimes, as in Paul Galdone's work, there is a consistency of approach regardless of the text. For others, like Leo and Diane Dillon, each new narrative motivates them to create a different visual accompaniment. But regardless of the means used, how we understand the story is sparked by the visual imagination of the artist. The significance of this reality is mostly clearly grasped when we take a single story and compare the many visual interpretations given it. Think of the myriad Aesops or Mother Gooses or Cinderellas, etc. Each artist "sees" something different in the text and tries to direct our emotions toward that personal vision. Such variations add texture to our lives because they point out possibly fresh ways for us to appreciate, to add to our own storehouses of images. Although the art in books has some limitations that other contemporary art does not have (for example, like programmatic music it is basically narrative or anecdotal), each picture nevertheless is composed like all pictures and serves to stir our aesthetic sensibilities in similar if not totally identical ways.

Perhaps we can best understand the book as an artistic entity by first considering each page or double-page spread. And just as some knowledge of the picture-making process provides insights and words for approaching the isolated pages and communicating responses to them, a knowledge of the process by which a book is created will offer parallel insights and means for thinking and talking about the total book.

But it is still possible for someone to appreciate picturebooks in terms of what they pre-

Illustration from *Louis the Fish* by Arthur Yorinks. Illustrations © 1980 by Richard Egielski. Reprinted by permission of Farrar, Straus & Giroux, Inc.

sent to us without large amounts of such facts. The basic character of a picturebook is its sequencing of visual images, most frequently words and pictures but sometimes pictures alone. Words and pictures are both symbols, expressive agents, that are products of distillation processes—processes in which the creator seeks out the sounds and sights that best recreate specific qualities of experience. Thus the book, like a piece of music or a dance, is a potential springboard for the reader/viewer's own imaginative experience as he translates these symbols into personal realities. This, in a nutshell, is the basis of all aesthetic experience.

How do all the parts of a book work together toward this common goal? Logically the paper jacket is the place to begin because it, like the titles in a motion picture, sets the tone for what comes next; it tells us the title and makers, and gives us visual hints about the contents. Tony Ross's *Admiral Mouse* depicts a white mouse counterpart of the proper British hero Lord Nelson, complete with eyepatch, who is standing on a ship's battle-ready deck. Thus we are introduced to the main character and are prepared for a tongue-in-cheek view of history. Further, care in rendering authentic costumes and flags and ship's parts in postcard size on a larger page introduces us to Ross's style.

The endpapers, seldom used these days to do anything else but cover the mechanical ends of the binding process, can be effectively utilized to maintain the momentum. In Ross's case, he uses a richly dark blue glossy paper imprinted with an overall pattern of the hero rendered in a black wood-cut like manner. The intensity of the hue suggests the "deep blue sea" and the pensive pose gives us a chance to be equally reflective before enjoying what is sure to be a glorious battle.

Title pages, next in order, can be more than mere space to repeat the information from the jacket. Hilary Knight's *The Twelve Days of Christmas*, mentioned earlier, is particularly inventive in its exploitation of the pages prior to the opening of the story proper. The bear hero is introduced on the jacket. Then in a pre-title page Knight shows him waking up in his room. Next the title double-page spread has him looking out the window down the valley to another house. The next double-page spread includes the required copyright information and depicts him part way to the other house, from which another bear is looking out a window. Finally, the next spread begins the text. But we are already well into the adventure, familiar with the main characters and with the artist's style. From the various pre-tale scenes it's clear that lots of action involving ancillary characters will embroider the main fabric of the poem. And we'd best be on our visual guard to pick up all the strands. The net has been craftily woven and has done its job to catch our attention, to stimulate our imaginations and to motivate us to turn the page to see what happens next.

Although the title page and jacket have introduced letter forms that should enhance the mood of the pictures, the designer faces a much greater challenge in the body of the book. What typeface and size and color of ink to choose from the almost limitless variety available today? How many lines of type per page and what space between them? How large should the margins be? You've all experienced a paperback novel set with very small type and minimal margins. Such pages often make the reading very difficult. In picture books, fortunately, the text is considered as an element of the visual design as well as the means for relating the verbal story. In Glen Rounds' *Old MacDonald Had a Farm*, for example, bold typeface varies in size to emphasize the loudness of the key words of the song. Heidi Holder in her *Aesop's Fables* chose a rather delicate typeface set with large spaces between lines and wide margins that act as rectangular units to visually balance the full page paintings that oppose them on facing pages. Further, the use of capitals for each fable, the illuminated initials and morals set in italics combine to give the pages an old-fashioned look. How we feel about the narrative is, of course, a function of the words employed. But the meaning is also affected by how these words are physically set in type and how they become parts of the total composition of the book.

I've already written in some detail about the illustrations. The costs of the printing process help determine the number and even the size and use of color images. Within the limitations

(left) Illustration from *Old MacDonald Had A Farm* by Glen Rounds. © 1989. Reprinted with permission of Holiday House. (below) Illustration from *It Could Always be Worse* by Margot Zemach. ©1976. Reprinted with permission of Farrar, Straus & Giroux, Inc.

set, the artist must work with the text—or implied narrative in a textless story—to create that sequence of visuals mentioned earlier. It is because of the sequencing that we can, with some justification, approach the picture book in ways similar to a movie. Just as the latter is much more than a collection of still photographs, the book is much more than a collection of illustrations. The text, like a film's dialog, is a partner in the aesthetic enterprise; each element must complement the other if the communication is to be successful. How can one separate Max's adventures in *Where The Wild Things Are* from the mock ferociousness of these creatures or the hero's egotistical self-assurance as depicted by Maurice Sendak? Conceived by a single mind, there is a oneness to narrative and imagery because they share a single idea. Such collaboration sometimes happens between a writer and an artist as well. Shepard's Pooh and Tigger are the visual counterparts of Milne's stories just as Tenniel's illustrations have become *the* authentic *Alice* in spite of many and continuing attempts to revisualize her. In each instance the words and pictures have aesthetic characteristics that permit them to stand alone; but in each instance the two supplement each other to create a more compelling totality.

It is this duality of being that causes me to say that picturebooks are bicultural, that they share qualities of the worlds of books and visual arts. In a basic way then, what we learn from looking at them as art objects can apply to the broader arena of art making. Craftsmanship, design or composition, style, and expressive content are the attributes of all art: paintings, posters, architectural ornamentation, even greeting cards and record covers and magazine advertisements. Criteria for criticizing and for appreciating art work in general apply to the art work of picturebooks because the similarities between these art works and picturebooks far outweigh the differences. Of course, the aesthetic value inherent in anything is only of potential use to us. Just as the artist must learn how to control his medium and imagination to produce the images he offers us, the viewer must learn how to interpret the symbols and composition in order to benefit from the experience.

Although it is tempting to rely on formal rules for evaluating picturebooks, to create canons of picturemaking and design in order to categorize and then measure each work, to do so would sap the vital juices of personal response. Most of current reviewing, however, not only avoids this deathtrap but also side-

steps the necessary attention to those qualities that contribute to the esthetic impact of the book. One should expect to find humor, pathos, excitement, mystery, beauty, repulsion in a visual narrative—the expressive content that one picks up a book to get. There is a layer of meaning that Anthony Browne instills into his version of *Hansel and Gretel* when he depicts the mother and witch looking very much alike. Further, his use of vertical elements throughout is a symbolic motif that acts upon our subconscious to add further texture to the visual meanings of the tale. The audacity of setting the piece in modern times forces us to deal with the content in nontraditional ways. These are examples of an artist consciously packing his work with clues that we must unpack if we are to derive more than a superficial reading. The "what" of the story remains basically within the traditional track. But it is "how" he goes about visualizing it, that is, creating the visual narrative, that makes all the difference. Of course there is no reason to believe that one must like a picturebook after the unpacking has been done. Taste remains one of the most personal rights we have.

As with any art form, response (call it appreciation or evaluation or even criticism) is a complex affair that demands experience to make it a personal value. Because so many of us have been raised to perceive books as temples of the word, our visual-art sensibilities have not had a decent chance to develop. The sorts of analysis suggested here are not automatic and, as simple as they seem, can only hint at the extensive opportunities that picture books offer. They are available for all to become involved with, to learn from, and, hence, to enjoy. And many books have been created to help those who desire to become educated.

The enormous talents invested in picturebooks tend to remain unappreciated, frequently, because of the viewer's lack of appropriate information. The rich resources provided by publishers are there to be studied, enjoyed in their own right. Such aesthetic insights are also the ones needed to generate the extended pleasures awaiting children—indeed, all of us—in the larger universe of the visual arts.

I am one with Comenius when he writes that "it will be very well worth the pains to have once brought to pass" the involvement with the picturebooks that can so delight not only "witty children" but all of us.

NOTE: Much of the material in this chapter is drawn from two sources and we are grateful for the permission to use it.

Sylvia & Kenneth Marantz. *The Art Of Children's Picture Books: A Selective Reference Guide*. Garland: New York, 1988.

Kenneth Marantz. "The Picturebook: Bridge from Potter to Picasso." In *Prelude*. Children's Book Council: New York, 1983. (audio tape)

PRIMARY EXPLORATIONS: A TEAM APPROACH

Pat Howard
Melissa Wilson

Once upon a time there was an art teacher, Pat, who loved to look at the pictures in children's books. In the same school there was a classroom teacher, Melissa, who loved to read children's books. One day they decided to work together. This is the true story of what happened.

Pat's Story

In today's increasingly heterogeneous classroom, finding a subject to which all children are able to relate is difficult. But I've found that picturebooks can provide students with varieties of themes that relate to their personal experiences. Like Max, in Maurice Sendak's *Where the Wild Things Are*, we can all relate to the consequences of making mischief as we take pleasure in our imaginative flights of fancy.

It wasn't long after I started to use children's literature that I began to hear comments from classroom teachers such as, "If only I had known you were going to use that book with your lesson I could have read it to them just before art class, read another book on the same subject, or read another book by the same illustrator. Some even allotted time in the schedule for the children to complete their art work back in the classroom."

I viewed any of the above suggestions as ways to either directly support my objectives or provide additional time for my students to work on their art. Effective educators in any field try to use every instructional minute of the academic day, striving to minimize paper work and extra duties that tend to divert the educator's time. So, why were classroom teachers offering to give their time to help the art teacher? Classroom teachers, especially those with a literature-based, whole-language approach, or those who wanted a strong enhancement of the basal program, viewed these art lessons as extensions of literature which provided them an opportunity to meet some of their own pupil performance and curriculum objectives. All I needed to do was discuss my long range goals, objectives, and subject or theme of the art lessons with these teachers for coordination of planning. Almost immediately they began to suggest books to me that they could use in their own classrooms to either prepare the children for my art lesson or to use as a follow-up to the art lesson. My limited knowledge of children's literature began to grow beyond what I had been exposed to in my local supermarket and dentist's office!

My colleagues became a source of enlightenment. They would often greet me during the day with "Do you know this one?" A book would then be enthusiastically introduced to me as if it were an old friend. I quickly realized how little I knew about children's literature and how much I could benefit from a course in this area. I was fortunate to have a professor who spent as much time discussing the art work as he did the text. This, however, is not what the average critic does when reviewing a picturebook.

As an art educator who values the time and opportunities the students have to respond to works of art, I began immediately to draw similarities between how a teacher in elementary education and an art educator read a work of art (in this case an illustration in a children's book). The main priority of both educators is to read the work of art for meaning.

For example, consider the stepmother in the fairy tale *Hansel and Gretel*. Depending upon which versions are studied, even first graders are able to see the connection between the witch and the stepmother in several different artists' renditions of the story. For example, in Anthony Browne's version, a dark black triangular shape (caused by the parting of the curtains in the bedroom window against the night sky) can be viewed to be resting on the head of the stepmother as she goes to tuck the children into bed. A similar picture depicts the witch's face as she peers at the children through her window. There are also strong vertical lines, suggesting imprisonment, that appear in and around the children's home in the beginning of the story: tree trunks, a bed's headboard, chair backs, even the pattern on the bed sheets. These lines are absent at the end of the story when the witch is killed.

When the picturebook is viewed as a work of art, it has almost limitless potential in the classroom. The illustrated book provides students with a large amount of work by an individual artist. The illustrations are related by a narrative flow, assisted by a visual order that expands visual perception and provides another clue for the students to read for meaning.

Peer-tutoring

It is important to emphasize the necessity of trying to obtain one book for each student. Most books were designed for an intimate viewing. Holding one book in front of a whole class is frustrating for the students. When I can not find enough copies of a book for a class, I will often have the children work in small groups discussing the art work. Each group chooses a spokesperson who takes notes and reports back to the class. Even if a teacher works for a school system that has an art resource library, the individual might spend hours looking for work that exemplifies specific qualities, techniques or media, only to leave with one mounted print that had to be viewed by 30 children. Another advantage of using picturebooks in the classroom is the sheer number of them!

When a book is not available in multiple copies, the teacher could collect a group of books: by the same illustrator; on the same subject or theme but by different illustrators; by various illustrators who used the same medium, technique, or style; or by illustrators whose work clarifies a particular use of the elements or principles of design.

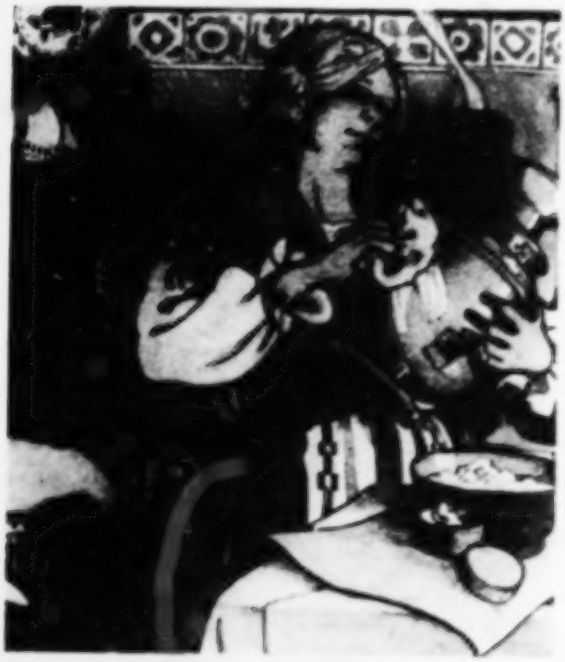
When working with kindergarten through second graders, fifth graders are asked to come and assist in the class. One fifth grader is assigned to each group of younger children. The fifth graders will meet with me a day or two before class. They are given a copy of the book which their group will be studying. The children are asked to read the book and then compile a list of questions to help encourage thinking and discussion. The fifth grade student working as a peer-tutor would assume the role of the art teacher and facilitate purposeful discussion regarding a work of art. I will often give the older children a list of types of questioning examples to use in preparing their part of the lesson.

If we want children to think more critically, we have to plan questioning strategies that push them to go beyond simple description and recall. To engage in reasoning, speculating, and discriminating, the key to involving children is the type of questions asked. For example, when the first graders were studying a unit on China, seven fifth graders were asked to serve as peer-tutors for the first-grade class. Each fifth grader took home a copy of Marilee Heyer's book *Weaving a Dream* to read. The next day at lunch time they met with me to discuss the book. I directed the questioning to the illustrations and recorded the responses on large chart paper. This modeled the process that I wanted the fifth graders to conduct with the younger children. The objective in studying the illustrations was to see if the children could gather information, additional to the text, about the story or the people and culture of China. I then gave the children a list of questioning patterns that they could use as a guide for writing their own questions appropriate for this particular book. The list included questioning patterns that promote reasoning ("Why..."), hypothesizing ("What if..."), and making value judgments ("What do you think...").

The peer-tutor was asked to encourage the younger children to speak in complete sen-

(above) Illustration from *Little Red Riding Hood* by Trina Schart Hyman. ©1980. Reprinted with permission of Holiday House. (below) Illustration from *Baboushka* by Charles Mikolaycak. ©1984. Reprinted with permission of Holiday House.

(above) Illustration from *Baboushka and the Three Kings* written by Ruth Robbins and illustrated by Nicolas Sidjakov. ©1960. Reprinted with permission of Parnassus Press. (below) Illustration from *Rumplestiltskin* by Donna Diamond. Illustration ©1983. Reprinted with permission of Holiday House.



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tences. They were also asked to be patient and give the younger children time to think before they asked additional questions to probe for a response. I always ask that the peer-tutor begin by asking the children to describe what they see and record the comments on charts.

The recorded responses from all the groups were posted in the front of the class. Each group was then asked to pick a first grader to tell the class what his/her group thought was the most interesting thing that they noticed in their study of the illustrations. After this initial dialogue, the children went back to their small groups, and the peer-tutor led a discussion about the illustrations by presenting some of the questions she/he prepared.

Prior to this art lesson Melissa had read them *Weaving a Dream* and a variant of this story, *The Enchanted Tapestry* by Laszlo Gal. The children compared not only the verbal narratives but the illustrations as well. We were trying to find aspects that the children had not noticed in their first reading of the book. One child stated that she liked Heyer's version better because "her pictures tell a bigger story." Even I was impressed at how much information was gathered in the seven charts after just asking the first basic question.

When selecting the fifth grade peer-tutors, I had only two requirements for their selection: legible handwriting and fairly good spelling. The children do not have to be articulate about art themselves. Once these children have had experiences working as peer-tutors in an art criticism discussion, they become much more articulate in contributing to discussions about art in their own class. Using peer-teaching to direct art criticism is a very successful educational strategy; both age groups benefit tremendously and classroom management problems, if any, cease to exist! Plus, it has done wonders for self-esteem and confidence!

The Variant

Another way to introduce the study of picturebooks to art students is to compare different artists' interpretations of a subject by examining variations on that theme (variants). This is an excellent vehicle for students to see how artists transform ideas and solve problems. Some of the most enthusiastic and heated discussions students have had among themselves were when they were in small groups comparing these variations. Listed below are some favorite examples: *Little Red Cap* by Lisbeth Zwerger and *Little Red Riding Hood* by Trina Schart-Hyman; *Lon PoPo* (a Red Riding Hood story from China) by Ed Young; *The True Story of the 3 Little Pigs* by Lane Smith and *The Three Little Pigs* by Margot Zemach; *Baboushka* by Charles Mikolaycak and *Baboushka and the Three Kings* by Nicolas Sidjakov; *Hansel and Gretel* by Anthony Browne and *Hansel and Gretel* by Paul O. Zelinsky; *Rumpelstiltskin* by Donna Diamond and *Rumpelstiltskin* by Paul O. Zelinsky.

We art teachers need to acknowledge that children have been interpreting their visual environment since infancy. When guiding them in purposeful talk that develops an understanding of art, the picturebook is often a familiar and comfortable beginning.

The dividend of using quality picturebooks in the art room is that it incites a passion for reading. As a result, a great deal of reading, analysis, and discussion will go on both in and outside of the classroom environment.

Melissa's Story

During the last seven years of my teaching career I began to question the ways I taught reading and writing to young children. As I observed my students, returned to college for additional study, and talked with my coworkers, I became familiar with and a user of whole language education. This is an approach to teaching which brings together caring teachers, quality children's literature, and the latest educational research. Ken and Yetta Goodman, the "mother and father" of the whole language approach, talk about five pillars of whole language:

1. Authenticity versus Inauthenticity: Children learn through, with and by language; that is, language is made functional. Whole language teachers, therefore, strive to provide classrooms full of functional language and learning opportunities. Thus, students have

legitimate reasons for talking, reading and writing about something they know or want to know about.

2. Empowerment: Teachers have to be informed, empowered professionals who are able to do what they consider to be in the best interests of learning.

3. Curriculum: The curriculum comes from what and how children learn. This curriculum is integrated and may take the form of units, projects or literature studies.

4. Social Interaction: The classroom is a literate environment, where many quality books are displayed and available to students. Student work covers bulletin boards and walls, and the classroom has comfortable areas for working, talking, listening, or just reading quietly. There are constant opportunities to talk, listen, read and write. Further there is always interplay between personal invention and standard conventions.

5. Philosophy: Whole language is not a set of materials or a handbook of methods; rather it is an approach which guides a teacher in organizing both his/her classroom, and the curriculum.

A Case Study

The classroom library and read aloud times are at the heart of the whole language program. Children are read to several times a day and have opportunities to share the reading through re-readings, big books, songs, chart stories and poems, choral readings, reading in the book corner, etc. During read aloud time there is also a great deal of discussion when the teacher helps students make connections to everyday life and books they have read or are reading.

A discussion particularly relevant to the art teacher was the response to the illustrators of *Hansel and Gretel*. Students had heard Anthony Browne's and Susan Jeffers' versions of *Hansel and Gretel*. As the teacher began reading Joan Walsh Anglund's version (*Nibble Nibble Mouskin*), discussion concerning Anglund's representation of the stepmother erupted.

"She looks just like the witch in this book."

"Yeah, look at that pointed hat."

"And the thing on the end of her nose [a wart]."

"She's all bent over, too."

"Her fingernails are long and sharp."

"She has a mean look on her face."

And the concluding comment: "This is the book with the best pictures."

As the discussion continued, the teacher ascertained that the students so overwhelmingly judged these illustrations the best because they fit the children's theory that the witch and the stepmother were the same person.

Similar discussions centered on comparing and identifying features of new stories with stories previously read. For instance, while listening to the *Old Woman Who Swallowed a Fly* one child said: "It's like the wolf eating grandmother and Little Red Riding Hood." Later when reading *The Fat Cat* someone wondered if the fat cat would die at the end like the old woman who swallowed the fly. Later discussion focused on why some people were able to emerge unscathed from the belly of the character who ate them. Close examination of pictures and text confirmed that this seemed to be the case in instances of being swallowed whole or in one gulp. If any chewing were done, chances of survival intact were minimal.

Students also compared minor details in illustrations between different books. For instance, one question that arose with *Hansel and Gretel* was whether the furniture inside the gingerbread house was also made of gingerbread and candy. Illustrations were pored over in an effort to support individual theories. The different renditions of the gingerbread house also are occasions for much comparison of minor visual details. What kinds of candy are shown on the house? How much frosting is there? Are there cookies? Why are gingerbread boys and girls sometimes shown?

When students begin to make these sorts of connections, the teacher can make large "read aloud" charts listing the characteristics already being compared. More stories are added as

they are read. For instance, at the end of the fairy tale unit, the teacher created a chart called "What We Know About Fairytales." Students were asked to compare and contrast how the different fairytales began and ended, the characters in the tales, and other features they had noted about fairytales. This last category produced some illuminating comments: — there's always someone bad in fairytales; often someone is eaten or otherwise killed in fairytales; fairytales have a refrain.

Retelling is another way to provide opportunities for students to hear and participate in stories. After hearing and looking at picturebooks, students should be encouraged to retell the story in story maps or murals, with big books or through individual responses. Individual responses may include: flannel board pieces, puppets for a puppet show or props for a play. The description and analysis of text and illustration required by retelling enhance the students' awareness of the esthetic qualities of picturebooks.

During the fairy tale unit students retold *The Three Billy Goats Gruff* using the story map or mural format. All students contributed pictures and writing of the part of the story which they had particularly enjoyed. As each picture and its writing was completed it was pasted on to a large sheet of bulletin board paper. The students' writing reflected some of the structure and language of Asbjornsen's original story while retaining their own voice. The same was true of the illustrations. Each representation of a goat was very different; and the bridges reflected children's knowledge of real bridges and/or their interpretation of the bridge in the illustrations.

Personal Reading

Another important part of the classroom structure is personal reading that students do by themselves or perhaps with one or two other people. Initially this reading may be a retelling with the child using illustrations and previous experience with hearing the story to "read" it again. Students will also approximate text after they have heard a story several times. Now they begin to repeat part of the book verbatim and their language will begin to reflect the book's language more clearly. Again they rely on previous readings and the illustrations to aid in "reading." Basal or standardized readers are rarely used because they too frequently compromise the original language of a story and the illustrations as well.

Early Writing

The writing component, another important part of the whole language classroom, stems from a personal desire to communicate. If the classroom environment is rich in print sources, then students will begin to see print as one way to

There was very little grass in the valley
and the Billy Goats were hungry.
They wanted to go up the hillside
to a fine meadow full of grass and daisies
where they could eat and eat and eat, and get fat.

Illustration from *The Three Billy Goats Gruff* written and illustrated by Paul Galdone. ©1973, published by Clarion Books.

communicate. Teachers can also provide examples of meaningful print for students through the use of environmental print-like labels on supplies, birthday charts listing each student's birthdate, and so on.

As students become more aware of the print around them and of the different functions of writing, they will become interested in producing their own writing. Initially the teacher accepts the students' products in an open way. The work of the beginning writer occurs primarily in the composition of a picture. Through their pictures students represent their understanding of concepts and/or story. What details do they remember from a story? How do they imagine/picture their ideas? At this stage students are better able to communicate through drawing than through writing. There is very little, if any, text written by the student; the teacher may even offer to take dictation.

Shared Writing

Another important support the teacher provides the students is through shared writing. In this approach a group or a class of students discusses and brainstorms a variety of ideas. The students then organize these ideas into a composition, with the teacher acting both as guide during the process and as actual scribe of the writing. *Spot the King* was written with a teacher and 10 children as a culminating activity to the fairytale study. As the teacher scribed the rough draft, she talked about the conventions of writing: start on the left, leave spaces, use a period at the end of the sentences. As students worked through their ideas for the story, there was much discussion and negotiation. Would Spot the King have a wife? If they had to cut Spot open, wouldn't he have to be sewed up again? Didn't they say that Spot had died? How would they be able to get him to return to life?

> Once upon a time there was a king named Spot. He had the most beautifulest wife and the most beautifulest castle and lots of guards. One night when Spot was asleep a dragon came into the castle. The guards did not see him. The dragon ate Spot up. The queen and the guards heard a noise and ran to Spot's bedroom. The guards killed the dragon and cut him open. The queen took Spot out of the dragon's stomach and kissed him. He came back to life. "I had a terrible dream," said Spot. Then he saw the dead dragon. "Let's have a party," said Spot. So they cut off the skin of the dragon and had a dragon party. And they lived happily ever after.

After the writing was completed, the students illustrated what they had written. Each child chose a page to illustrate using pencil, markers and crayons. But when all the pictures were finished, Spot the King looked different on each one. After some discussion with the teacher, students decided to have the teacher make a pattern of Spot which they traced onto their pictures. The teacher then assembled the pictures and wrote the text in its final edited form to create a "Big Book" (print and illustrations were very large so that many children could read the book at the same time).

The text shows very clearly how the children used their experience with the fairy/folktale genre to create their own book. The formulaic phrases "once upon a time" and "happily ever after" appear appropriately. Characters include a king, queen, guards, and a dragon. While you may look askance at "beautifulest," it is an attempt to capture the language of fairytales where so much is expressed in terms of superlatives. Of course, much of the action reflects that of other fairytales like *Sleeping Beauty* (the queen kissing Spot awake), and *Little Red Riding Hood* (the cutting open of and skinning of the dragon). Before drawing their own illustrations, many students went to familiar fairytales in the classroom library to examine details of castle construction and clothing.

In the student-written story *The Monster in My House*, the need for illustrations provided an opportunity for some cooperative learning. Ronald, the author, did not feel that his rudimentary artistic ability (as he judged it) was up to illustrating his own, very elaborate story. So he approached his friend, James, who was a fine artist with rudimentary writing skills.

James agreed to collaborate with him in the production of his book. There was much reading and re-reading of the original text as the boys negotiated how the illustrations were to be done. Sometimes there were arguments between writer and illustrator, too. Finally, after almost two weeks of work the book was finished.

The Book Lab: Téam Teaching

Both of us—Pat, the art teacher, and Melissa, the classroom teacher—shared an appreciation of picturebooks and realized their potential in teaching. As a result, we decided to do some cooperative teaching. As educators, our goals are the same—we wish to educate children to be "lifelong learners." Further, we felt that by working together we could meet multiple goals of our own curricula while providing a sounding board and different perspective for each other. Finally, by working cooperatively we hoped to have a synergistic effect on the students' learning.

Earlier in the school year we had heard about and visited a book lab at Franklinton Alternative School in the Columbus, Ohio public school system. There we had seen a room filled with art supplies, different types of papers, binding materials and a printing press. We had learned that this lab was permanently staffed by a teacher versed in the book arts. Classrooms were visited weekly for book arts lessons and to work on class or individual books.

We did not feel we would be able to physically create a book lab in our own school. However, as we reflected on what we had seen, we came to believe that a book lab was not a place at all; rather it was a process used by students and teachers to study and then create books. The finished product, the book, was obvious. We were more interested, however, in the process that students and teachers went through to create that book. So we decided to collaborate on the production of a Big Book, in this case, a class-written story in which text and illustrations are enlarged to provide a text which can be read by many children at the same time.

Before we began this project we knew we would need more time than the current 45 minutes to one hour that the art teacher met with each first grade class. We wrote up our project, including goals, objectives and probable outcomes and presented them to the administrator along with a request to make scheduling changes to accommodate the project. After securing our administrator's support, we presented the idea to the entire faculty, because as this one class received extra time in the art room, the other classes, on a rotating basis, would get less time. We explained that if this project proved to be as exciting and educational for both students and teachers as we thought it would, then the book lab could be an educational opportunity for other grade levels to develop studies of their own choosing. Our colleagues agreed to allow us whatever time we needed.

A new schedule was drafted with the 11:00 time slot scheduled just as "Book Lab." By meeting at 11:00, Monday through Friday, we had a 45-minute period that could be continued through noon recess, if needed, to give us one and one-half hours each day.

Several weeks prior to beginning the book lab project, the classroom unit of study had been fish. The focus had been on the characteristics of fish and the elements of the environment in which they live. Students had read many books, both informational and fictional, about fish. They had heard poems about fish and some had written their own. An aquarium had been set up in the classroom where children observed fish in an enclosed environment. They had discussed the body structure of fish and deboned a fish to study the skeleton. Students had pretended to go to the bottom of the sea in a submarine and used research books to draw what they imagined they had seen. They had acted out the story of *Swimmy* by Leo Lionni, and had discussed and written about fish movement. They had even made up a fish dance. They had set the story of *Swimmy* to music and had written "raps" for some of the characters in the book.

Because of the students' interest in *Swimmy* we decided to base our Big Book on a retelling of Swimmy. The students had already had previous experiences of creating text as a

group (shared writing) and creating a big book from that text. Further, this format allowed all students to participate in the book making process. It was understood by both teachers that if they were working with older students different types of writing situations would probably occur.

Melissa started the book making process by helping the students write the text for their book. First, *Swimmy* was re-read. Students were reminded of previous discussions and responses to the book such as the acting out and "raps" they had written. When this review was over, students retold the story as the teacher wrote it down. Students' words were not always taken down verbatim since part of the process of shared writing includes revision and editing by peers before text is ever recorded. At this time the students also decided to re-use the "raps" they had previously written. Much of this negotiation and decision making was done by the students without direct teacher intervention.

After the text was written down, re-read, revised and edited with Melissa, the story had to be divided into pages. Again with little teacher intervention students decided where to make page breaks. At this time they also began to plan what the illustrations should look like for each page. Of course, this involved much re-reading of the text, and a few minor revisions of text were made.

Having divided the text into pages, decisions concerning the cover, title page, dedication page and endpapers had to be made. After some deliberation, it was decided that the book could do without a dedication page, but copyright information should be included. No student mentioned a new title so Melissa made this suggestion. Several titles were offered and voted on. Finally an illustrator was chosen for each page, the cover and the endpapers. Students were then asked to sketch illustrations for their part of the book.

While the children were writing the verbal narrative, they were also conducting an in-depth study of the art work in *Swimmy* during the 11:00 Book Lab period. When the class came to the art room to work on their book Melissa always remained in the room working with the students. Once Pat set the directions and guidelines, *both teachers* shared the responsibilities for answering questions and encouraging the students. The art room was not seen as Pat's domain, nor was it always the site for the book-making process. While the children's trial and error explorations with various media were done in the art room, the discussion and critique sessions took place in the classroom. Again, both of us were always present.

Because the students had chosen to do a Big Book that was derived from Lionni's *Swimmy*, we began in the art room by studying this and other books by that artist. We borrowed twenty copies of *Swimmy*, *Fish is Fish* (Lionni), *Inch by Inch* (Lionni), *A Snowy Day* (Keats), and *Pet Show* (Keats) from the Columbus Public School's Reading Department.

Any of Lionni's books could have been brought into the classroom for examination and comparison. These titles were selected pri-

Illustration from *The Three Little Pigs* by Margot Zemach. ©1988. Reprinted with permission of Farrar, Straus & Giroux, Inc.

marily because we were able to obtain one copy of each title per student. These books were also on some of the students' reading levels, and we wanted to encourage them to do additional reading. The two Keats books were selected for the same reasons. Further, Keats and Lionni used similar media in their illustrations.

We then looked at art work by other illustrators who represented fish. For example, it was very easy for the students to see and discuss the differences between Lionni's flat, plain, generic fish shapes with Wildsmith's very colorful fish with layers of patterns and details in *Fishes*.

The students began to explore media to discover how various artists' depicted underwater scenes. When a student asked how Lionni made water look "thick, splotchy and see-through," the whole class tried various techniques in each media that were suggested by the students. One medium was introduced and explored during each period. Our aim was not to reproduce the visuals or duplicate the effects that Lionni created. We began by hypothesizing about how Lionni achieved his results, then students would play with the possibilities of the different media for their own purposes. We even had a student who chose to represent the water by applying lightly textured areas of red fingerpaint to the page by printing it with her forearm!

While the focus of their media problem was to decide how to depict the water, they were always asked to consider the entire scene that would be included in their portion of the story. So, on top of the water backgrounds, ranging from paint to collage, they would add watercolor, tempera, acrylic, cut paper, pencil crayons, craypas, and prints to create the creatures and plants living in Swimmy's underwater world. Then they began the same discovery process to find ways of visualizing Swimmy.

Along with providing time to try out different media, numerous critiquing sessions also occurred. Before each discussion the art work was sorted by the students according to either subject, medium, technique, or style. The students not only were then able to view all the individual samples of each group, but were able also to gain some knowledge of that style, technique, or medium as a whole. In this way group decisions were made regarding the size of the book, the shape of the pages, the style of the background and the manner in which the main characters would be portrayed. For example, the class decided to depict the water using a pattern of flowing lines done with a large soft paintbrush and using a blue watercolor wash.

It should now be obvious that two of the salient features of the book making process are that it is primarily student-directed and that it encourages group interaction. Both of us acted as facilitators during these group discussions, giving the children the opportunity to find solutions for themselves. What is perhaps less obvious is the amount of time this process took. It takes so much longer to allow students the time to explore in order to find answers that seem obvious to adults.

Both these aspects are apparent in the way the decision was made about how the main character in the book was going to be represented. As with all such critiquing and decision-making sessions, the students clustered their art works together according to media. Then they made rows of categories and labeled them. They came up with:

1. pictures in which Swimmy (the main character) was drawn using pencil, crayon or craypas;

2. pictures in which Swimmy was painted using watercolor, tempera or acrylic; and

3. pictures in which Swimmy was printed using a clay stamp, a linoleum stamp or a hand print.

After a discussion about the art work, the children were asked to vote for a category that they felt was the most effective way to represent Swimmy. We asked them to close their eyes when they voted so that they would be less influenced by the opinions of others. After eliminating all but their top two choices, a final vote took place.

The decision? Overwhelmingly the students had voted for drawing the main character freehand and then coloring him with crayon.

Imagine our chagrin! When the students had arranged their art into categories, it seemed very obvious to us which technique would be the most effective way to represent Swimmy. However, it was apparently not obvious to the students. They had voted for a medium that seemed too pale in contrast with the bright, heavily textured background.

Moreover, with each child doing her/his own drawn version of Swimmy for the portion of the text that they were illustrating there would be no consistency in the representation of the character. We looked at each other simultaneously with expressions that said, "What shall we do now?"

For the last three weeks students had been given time every day to discuss and experiment with various means of visualizing different aspects of the story. We had talked about the importance of consistency in the representation of Swimmy and the school of fish. We had touched on the question of how consistency could be maintained even though the book was being done by multiple illustrators. Evidently we had not been explicit enough, and, to add to our frustration, after all this time we had not yet begun to do the actual illustrations for the book.

What should we do? Should we simply explain to them why their decision would not work? Or should we let them proceed as planned and hope that they would discover the problem and solutions for themselves? We decided to set aside our time deadline and allow the students the opportunity to learn.

That afternoon Melissa had each child do a preliminary layout of his/her section of the story using the materials the class had chosen for the depiction of Swimmy. The finished pictures were then displayed for discussion. Even after discussion, not all the children were able to grasp the problem. However, enough children realized that Swimmy, ranging in relative size and shape from a whale to a minnow, needed to be done with more consistency so that we could recognize him from page to page. The children reviewed their options again. The result was a compromise. They chose their favorite Swimmy from all of the drawn versions. The artist of the selected representation of Swimmy drew his fish on a piece of linoleum and it was cut into a stamp. Multiple copies were made of the image and passed out among the students. The students had recognized and solved the problem. We provided guidance and suggestions, but we had not forced a solution on them.

There was one incident when the children could not think of an acceptable solution to a problem. Here, Pat intervened with an answer. We had begun to sequence and assemble the pages of the book. Because some of the pages had heavy applications of multiple media, the pigments often bled through to the back sides of the paper. When the text was added to the rear of the page the overall effect was *messy*. The children tried a few suggestions from the group but their problem only seemed to get worse.

Pat suggested that they back each large, fish-shaped page with a sheet of black paper. The enlarged computer print-out text was cut into a round shape and placed in the area of the black fish where the eye would be. Thus, the adjacent page to each child's illustration contained the text and resembled their main character, Swimmy. Everyone seemed satisfied with the solution.

A final feature of the book-making process concerns the discussion and reflection which occurred in both the writing and illustration of the book. Throughout this process, the children were asked to keep from making too early a closure, eliminating other options. For example, when the children were asked to decide which media and techniques to use for the water background (they had tried dozens of alternatives ranging from collage to fingerpaint), many children were not able to visually isolate one element of a composition without being influenced by the effect of the total work. This was apparent when the children had to substantiate their choice. It would not be uncommon to hear, "This is my favorite background because Swimmy has such a beautiful pattern and bright colors." Our role was to challenge the students who could grasp the concept of separating background from the rest of the picture.

A similar sort of challenge had to be made concerning the title of the book. Students had previously decided that it was essential that their book have a copyright statement. Pat adhered to this request and included the information on the title page when the book was put together. However, a new title for the book was not considered until the classroom teacher suggested it even though many students understood what the copyright on a book meant (and therefore had a nodding acquaintance with the concept of plagiarism). Even after Melissa suggested a new title might be appropriate, the most popular of the three choices listed for consideration—Swimmy, The Wet Wild World, and Under the Water—was Swimmy. So she asked, "How will we be able to tell the difference between our book and the other one?" "OK," one student finally agreed, "let's call it Swimmy and the Wet Wild World." Hooray for the spirit of compromise!

Then there were also the children who didn't understand the democratic process used in group decision-making. When Olivia read the text of her page and then checked her illustration to see if they corresponded with each other, she said, "Yep, my picture says it all."

"But, Olivia," said Pat, "where's Swimmy?"

"Right here," she said, pointing to a red and blue striped, crayon-drawn fish.

"But didn't the class vote to use a stamp to print a black Swimmy?"

"Yeah," she said, smiling and nodding her head. "But I voted to draw mine like this."

It was obvious that Olivia just didn't understand. In light of this, the teacher had to ask herself whether the finished product or the child's feelings are more important. Swimmy remained a red and blue striped fish.

Happily Ever After: Reflections on What Might Have Been

In the final analysis the book making process had both positive and negative aspects. What we have described here is not necessarily a model to follow but rather one way for teachers to initiate changes in the curriculum and in the ways we teach. In view of that, we offer some reflections on the problems we had, the things we would do differently, and the things that worked.

Time was the greatest problem. Students and teachers spent over 45 minutes every day for a month working on this project in the art classroom. This does not address the amount of time that was spent in the first grade classroom on the creation of the text and all that led up to that. Nor does it address the time that students spent on their own, re-working sketches or discussing decisions which had to be made. Furthermore, because this time preceded lunch, the work time often stretched into the lunch and recess hour.

To some extent time was a problem because Pat allowed the students to experiment with everything before they made any decisions. By setting some limits in the media to be used, less time could have been spent on the experimentation or data gathering stage.

For the same reason, it might have been helpful to shape some of the decision-making discussions more clearly for students. For instance, when discussing the necessity of standardization for Swimmy, the choice of representing Swimmy with freehand drawings should have been eliminated. The teachers could show why this was necessary using the sketches which students had already done. This might not have been any more helpful for those students like Olivia who did not understand the problem; however, it would have eliminated some sources of confusion.

Decision-making discussions also would have been helped by more practice in some of the evaluation skills we asked students to use. For instance, the students all found it very difficult to separate one element of a picture from another. So when they were asked to vote on the most effective way to represent the water, they were swayed by the way a particular fish was represented. More practice in small doses throughout the school year might have helped many students when making their decisions.

A final "might have been" is that Pat should have been involved in the actual writing of the story. She did not feel that she had a grasp of the project as a whole until near the comple-

tion of the book. Melissa, on the other hand, because she had helped create the story and had participated in every art experience the students had, felt comfortable with the wholeness of the project from the very beginning.

On the positive side we did initiate a change in the way teachers in our school can and do work together. Our administrator and co-workers were willing to let us flex the schedule so that the art teacher could spend the necessary time with one classroom. Pat has subsequently worked in this way with other teachers; and other teachers have expressed the desire to schedule their days in some less traditional ways in order to provide some different experiences for the students in their classrooms.

Because this project necessitated hours of planning and reflection between the two teachers, our working relationship became much closer. Not only did our respect for each other deepen but our understanding of what each other does was increased. This experience in team teaching has affected the way we view our co-workers as well. We now see our own and others' classrooms from the two different perspectives we brought to team teaching.

For Pat it was a new experience to see a class 45 minutes a day for a month. For Melissa it was unheard of to have art every day for a month. Moreover, the students often took it upon themselves to spend even more than this allocated time on the project. For example, the day that Vernon was struggling to create a lobster, the lunch bell rang when the object on Vernon's page looked more like an amoeba than a crustacean. The next day when Vernon returned to class he had two different sketches of a lobster that he had produced. During his library time he found some photos of lobsters that were much clearer than the ones he was studying in the art room; and during the morning before going to the art room he had taken the extra time to do the work on his picture. Although the amount of time that this project took was a drawback in some ways, both teachers valued the time that was spent in discussion and reflection. Students felt important because the teachers listened to their ideas and allowed them time for expression and clarification. Teachers and students developed communication strategies for cooperating and collaborating with others. Further, in an educational system which constantly bases evaluation on product, it was refreshing to be able to discuss, reflect and critique our work without feeling pressured to produce.

When the book making process was finished, we were all left with a big book called *Swimmy and the Wet, Wild World* and a shared experience of creating the words and pictures. Certainly that product was beautiful and praiseworthy. More significant from an educational standpoint, however, was the learning and collaboration which occurred to create the product. From the teachers' view-point we learned about interdisciplinary team teaching, something not often done in this profession. We learned that this approach takes a lot of planning and time for execution. It also requires a great deal of skill application on the part of the students. Because we entrusted the students with much of the decision-making, we also learned to be prepared for their surprises and to accept their solutions. Most important, perhaps, the book lab is one step toward developing enthusiastic lifetime learners, a goal for all educational disciplines.

ART CRITICISM—How and when it was used in the book lab process

As the outline of the book-making process illustrates, the children spent an equal amount of time working and reflecting about their work. The art provided the means for the children to make their thinking and ideas visible. The students came to further understand this experience by giving it a shape through their language. There were three steps in this process:

DATA COLLECTION: (Before the activity) This was the introductory phase of each step in our book making process. This primarily consisted of children gathering information from multiple visual sources. We would prompt their search by asking questions. Students either looked for visual evidence in the literature to support their answers or they made hypotheses, based on what they saw in the

illustrations. Then they attempted to produce the results in the studio part of the lesson. Before any studio activity the students were asked to verbalize the problem and their strategies for attacking the problem.

IN-PROCESS: (During the activity) This was conducted by both Pat and Melissa while the students were experimenting with media, organization, and depiction of their subjects. In-process critiquing helped the students understand if their work-in-progress communicates to themselves and others what the students believe is going on. The students were asked to justify their opinions by identifying with the qualities of their work. The students discussed their progress, thought processes and perceptions of their performance with the teacher. With older students this discussion can move from the concrete to the abstract level while analyzing and interpreting the images.

This is also an ideal opportunity to relate the technical and/or conceptual problems they are exploring with the work of other artists. For example, when Vernon, a first grader, was trying to find a way to achieve the effect of water by applying a painted texture to the background of his paper, he was shown *Shadow*, illustrated by Marcia Brown. Had Pat had some reproductions of Max Ernst's work showing various methods of achieving texture with his paint on canvas, she would have shown him those also. It is almost impossible to guess what type of technique or concept students might be tackling in their work, unless you dictate to the children what their work will look like and what message it will communicate. However, that is not creating. It is more difficult to gather visual examples to use during the critique than to plan for the preparatory data collection introduced by the teacher. By utilizing children's literature from the school library, a student will have the opportunity to see how similar problems were solved by other artists. We have always been surprised by how much longer children seem to remember an artist and his work when they have a personal reference as a point of departure for study. They are much more attentive because it has meaning for them.

CULMINATING REFLECTION: (After an activity) The students often began each session by discussing the results of the previous day. At first we had the students discuss their work later in the afternoon of the same day. We changed the time of the discussions when we realized how we, as teachers, needed to have a longer period of time for digesting and assimilating the information. Why not give children a longer period of time to distance themselves and reflect?

This began with the teachers asking questions about the processes of the previous activity. For example, how well did their group work together; what was helpful or hindering; what were the pluses or minuses of the activity; if they had the opportunity to try this again how would they restructure the activity; or what more effective strategies would they employ?

The discussion time was immediately followed by displaying the art work. This usually meant allowing time for the students to sort and classify their work, e.g., sorting the art work according to the various media choices for representing the background. The discussions which followed this activity were rarely quiet. We often got into very heated discussions. This was a period of deliberation, negotiation, amplification, and clarification, coupled with an occasional shout and a compromise.

Each step in the discussion and critique process helped the students gradually develop a higher level of thinking. We made a conscious effort to teach for thinking. Students often had to use multiple thinking operations to solve problems. Bloom's taxonomy was a frequent reference point when we asked ourselves, "What are we actually asking them to do?" This taxonomy provides a basis for identifying a core of cognitive operations, e.g., using basic thinking operations, that relate to all learning areas:

Knowledge: using basic thinking operations to remember previously learned information, e.g., naming, defining, showing.

Comprehension: to grasp the meaning of information, e.g., describing, explaining, summarizing.

Application: to apply learned information in new situations, e.g., completing, producing, experimenting.

Analysis: to break down information into its parts so that it may be more easily understood, e.g., classifying, analyzing, comparing.

Synthesis: to put information together to form a new whole, e.g., inventing, redesigning, creating.

Evaluation: to judge the value of information, e.g., determining, selecting, persuading.

In this collaborative project in the study of the book, both of us believed that teaching a student how to recognize "visual language" is just another form of literacy. In our society, visual communication systems project ideas, values, and beliefs. One of the primary goals of art education should be making students visually literate. With the verbal and visual processes being so interrelated in picturebooks, it becomes clear how logical it was for the two of us to work together—one focusing on the language of art and the other on the art of language.

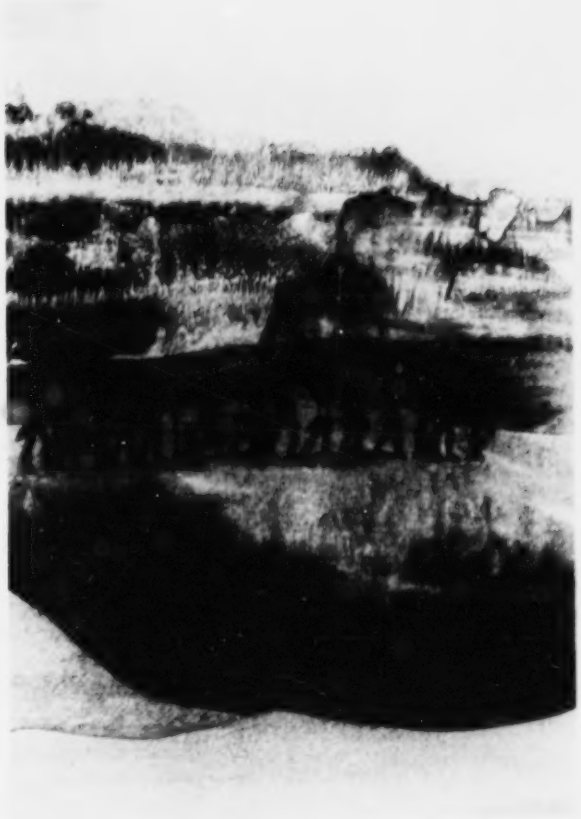
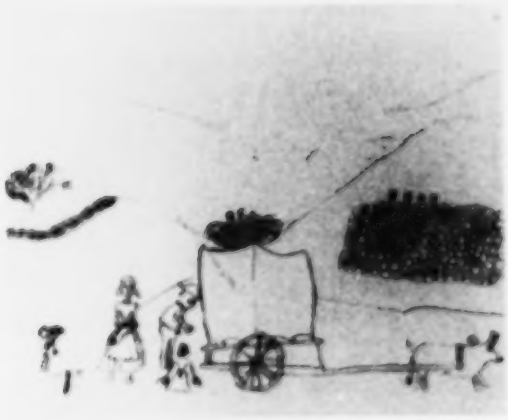
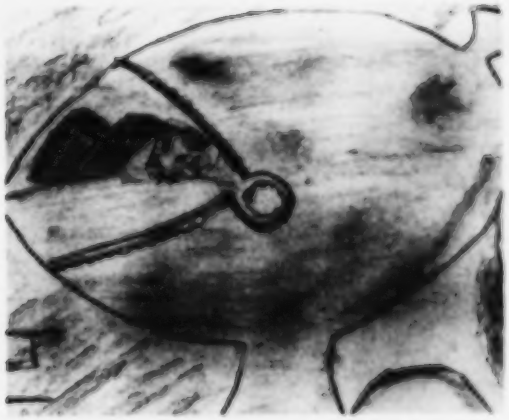


Illustration from *Shadow* by Marcia Brown. ©1982. Reprinted with permission of Macmillan Publishing Co., Inc.





(above) Illustration from *Crows* by Heidi Holder. ©1987. Reprinted with permission of Farrar, Straus & Giroux, Inc. (top, right) Illustration from *Motsekiri's Golden House* by Edna Miller. Reprinted by arrangement with Simon and Schuster. (center and bottom right) Student art.

A SPECTRUM OF EXPERIENCES: GRADES K THROUGH 5

Myrna Packard

I invite you to imagine yourself as a guest in my art room where the picturebook is used for many art lessons. During this imaginary visit you will observe six classes of students involved in such experiences. In the best of all possible worlds you would spend a week watching and we would discuss those observations so that you could reflect on ways to use what you have absorbed for your own practice. With this in mind, I am including some questions I thought you might ask and answers drawn out of reflections on my practice. The last question in each section has to do with other picturebooks that could be used for extensions of the curriculum.

When I was a kid at Girl Scout Day Camp, we had a Kaper Chart that told us what our job was for each day of the week. There were many designs for these devices but the one I liked the best consisted of three concentric wheels that were held together in the middle with a paper fastener. This system allowed the circles to be turned independently. I've always wanted to put together such a device to organize the components of an art program. Now I've constructed an imaginary device with three concentric discs. I'll begin by suggesting some books that I've found especially rich both because of the qualities that have earned them special awards but also because of the variety in style, subject matter, and media; and most of all because they have inspired successful experiences for my kids. These appear in the inner wheel and include: *Ox Cart Man, Swimmy, Arrow To The Sun, Where The Wild Things Are, Norman The Doorman, Why Mosquitos Buzz In People's Ears, Island Of The Skog,* and *Mousekin's Golden House.*

The middle ring includes the processes I will focus on this year: drawing, printmaking, painting, collage, 3-D constructions, puppetry, fiber arts, and ceramics. The outer ring has some general ideas for themes or outcomes: career exploration, personal statement, transformed environment, historical study, problem solving and critical thinking, aesthetic awareness, society and culture, and performance piece. By lining up three sections I can begin to imagine the components of an art experience suitable for the various classes I will be teaching; by this I mean using the experiences to integrate their learning with events going on in the students' other classrooms. Once you get the hang of this you can have your students help select books on which to build the curriculum, thus extending the possibilities. So we'll spin the imaginary wheels and see what lines up.

INTRODUCTION

Book: *Arrow to the Sun*
Medium: Fibers
Theme: Society and culture
Grade level: 2nd through 4th grade

During the planning stage of the lesson I select the objectives I will focus on and organize the materials and equipment so that all is ready when the students arrive. We begin on the shaggy, yellow rug next to the orange bookcases. As I read the story, students are encouraged to pay attention to details and become aware of the way the words and pictures collaborate to tell the story. We go back over the book and students point out the additional information the illustrations have added. This

process helps all of us focus on the book and sets in place ideas that can be used during the class. For instance, in *Arrow to the Sun*, students notice the use of silhouettes, the symbol for the sun that is a repeated motif throughout the book, the way the boy is changed into an arrow (several children demonstrate), the change in the colors used after the boy has gone to the sun, the symbols for the tasks in the kivas that are repeated in the costumes of the dancers and the symbols of corn in the cornmaidens' costumes.

I often present the objective for the lesson as a problem that the students will work on individually or with those at their table. Using the example from the wheel, the problem could be a simple reproduction of one of the symbols found in the book using colored yarn on a square of burlap. Referring back to the book, we begin to discuss what we need to know in order to begin solving the problem. Some may want to use a different process—painting the symbol on burlap or silkscreening the symbol. I try to remain flexible but firmly remind the student that unless he or she can take care of gathering materials it will be necessary to wait until I have gotten the rest of the class settled into their work before I can give individual help.

Planning involves brainstorming about possibilities that can come together from what we have observed and the process we will be using. Several stitches would be demonstrated including the most basic running stitch and a variation such as the back stitch. Several more challenging stitches would also be demonstrated including the chain stitch and the cross stitch. If time permits parent or senior citizen volunteers could come in to demonstrate. Now students can go back to their work areas and begin working on plans in a more concrete way. Many of my students want to "see the book," so I always buy two copies—one stays intact and the other is cut apart and laminated so that it can be used at work areas by individuals or pairs of students. To cut down on expenses I usually purchase paperbacks, being careful to select those of high quality that are identical to the hardbound version of the book. I rarely use versions of the books that appear in anthologies because the illustrations and text have been altered, always to the detriment of the original.

Once students have made a decision about what they want to do and whether or not they want to work individually or collaboratively, materials are collected and work begins. As I move about the room, I listen to the kinds of problems that are being solved and how students are solving them. Often students need encouragement to extend their work—questions mixed with humor have always worked for me. A student who has completed the sun symbol in black on white burlap might be encouraged to "frame" the work with a border using a simple running stitch to give a more finished look to the piece. Technical help can be given through demonstration rather than altering something the student is working on. I carry an extra piece of burlap with needle and yarn so that I can show students an idea, then they can work beside me. If another student at their table can help, so much the better. As work on the product is completed, students clean up and put away materials and equipment. If work is in progress it will be stored for next week's class.

Time has been set aside to discuss what has been done. It is at this point that the use of symbols in society is introduced. Students are encouraged to name symbols found within the culture of our country such as stop signs or restroom signs. We explore the symbols they have here at school, in their church communities, and in their families. Laying out their work in front of them, each explains the symbol as he or she has come to understand it through the experiences of the morning. Older classes would be encouraged to link the symbols with the culture they come from—sun, corn, stars, are all symbols appropriate to a culture that is close to nature and depends on nature to sustain it.

I try to complete the experience during the 70-80 minute time period. If a more complex project is planned, work can be organized into sections that can be completed in 30-45 minutes.

Kindergarten

Book: *Where The Wild Things Are*
Medium: 3-D construction
Theme: Transformed environment

Ms. Porter's kindergarten class of students are wild things in need of taming. So I put them to work gathering ideas for making giant wild things that will be used to create a "wild rumpus" in the reading center of their room. They will work with a partner, learning skills through collaboration. One objective is to help them develop an understanding of how to use a picturebook illustration as a model for a paper sculpture. Another objective is to help them become familiar with and be able to use concepts of width, height, and thickness or depth. It is near the end of the year and most of these students are reading and using inventive spelling for writing. To reinforce these skills I put words on the board as they come up in our discussions.

As I read Sendak's *Where The Wild Things Are* and they listen and look at the illustrations, I point out the way the pictures take up more and more of the page until we arrived at the wild rumpus where a double page is filled with the illustration. Analysis of the parts of the wild things leads to a list on the board of fur and feathers and scales, paws, beaks and talons. The students are questioned about the appearance of clothing with stripes of colored fur. A hand clap signal from me indicates that it is time to listen and I explain that they will work in pairs tracing an outline of their body onto two large sheets of paper. After decorating the flat sheets for front and back of their "wild thing," help will be given so that they can staple the two pieces together and stuff them with leftover paper cut away from the traced form.

Students pair up with a work buddy, as I push back tables to make room on the floor. Outlines of kindergarten bodies are drawn on large white "roll paper" that is folded in half so both the back and the front of the paper sculpture can be cut out back in the classroom. Class time for the kindergarteners is only 30 minutes so I have planned ahead with their teacher.

The students will take back the laminated pages from the book to use as references as they add details with paper and crayons. Colored paper will be taken back to the room and crayons will be waiting for the work to continue with a helping mother on hand. Before I leave for lunch I will go over to be sure additional supplies aren't needed and to congratulate the students on their hard work. Fifth grade buddies will come in on Friday to staple the edges of the two pieces of paper together leaving room to stuff the wild things with scrap paper that is being saved in recycling bins in their room. Then the soft sculptures will be hung around the room—perhaps a wild rumpus will be held.

Reflections

Q. The room seems to be very noisy—students are constantly talking among themselves. Does all that talk bother you?

A. I try to monitor the noise level making sure it's as productive as possible. As this narrative unfolds you will notice conceptual patterns of informed decision making, vocabulary building, cooperative learning, and celebration when good, hard work is completed. All of these concepts involve the making of meaning through talking with others. I encourage students to limit the talk to others around their pair of tables. The talk that goes on as work progresses is essential for the learners and when I enter in I find myself asking lots of questions that stimulate extensions of the work they are doing.

"What color are the wild thing's eyes? How large will his ears be? Are his feet like bear feet or eagle feet? Why is his sweater striped instead of plain? Could he have a ring on his finger? What is the house like that he lives in? Does his mom work?" These are questions that connect the students with their art experience, that build details, that can be stored away for future use in writing or science or some other part of a kindergarten student's busy life. You probably have particular values

that influence the choices you make in planning experiences and acting on those plans. By reflecting on what you do, those values become exposed and can be labeled and defined.

Q. When do you find time to coordinate plans with the kindergarten teacher?

A. Generally she comes to me during the school day with an idea or I stop by the kindergarten playground during my planning period. This time she wanted to know if I could help the students understand the concepts of size. She was doing a study of giants. We had thought about making a life-size whale in soft sculpture using paper. That seemed too ambitious but we both liked the idea of soft sculpture. So we decided to make wild things the size of the children and stuff the figures with newspapers. Knowing the young students would need help she arranged for a mother to come in to help students cut out the pieces. The fifth grade buddies come every week and I'll make sure they are prepared to help the students with stapling and stuffing.

Q. But back to the picturebook, I noticed a display of books on the demonstration table. Why were they out?

A. I gathered together some other books about giants from the school library; in the weeks to come we'll expand on the ideas of size and probably close out the study by making a drawing of something that is very small and then experimenting with enlarging it. The books will stay in the room to be displayed each time these students come back until the project is completed. These books become the base that I build ideas on from week to week. Students are encouraged to look at the books, especially if they have finished their work or need to take a break. Routines are established early in the year and continue throughout the year. At the beginning of the school experience this is important because the children need to develop a sense of what happens in an art room, what we talk about, what we work with, and what art means for them and for their teachers.

Q. What other picturebooks could be used to extend this experience, or for small group work in the classroom so that choices could be offered to the students?

A. There are a variety of ways I could approach an extension—a change in media or process, a change in the size or the use of detail to decorate the work, a focus on the use of "statues" in society. The examples I've selected continue the focus in paper soft sculpture but place the change in the area of subject. Paper soft sculpture uses inexpensive and readily available materials and is successful for this age group. Pat Hutchins' *The Very Worst Monster* has the same subject matter for soft sculpture but focuses on siblings and offers an opportunity to make families of soft sculpture monsters. A self portrait in soft sculpture could be introduced using Robert Parker and Byrd Baylor's *Guess Who My Favorite Person Is?* Many teachers use this book at the beginning of the school year and make the soft sculptures life size to sit in the students' seats for the first Parent Open House.

Two other themes, the circus and nursery rhyme characters, could use as resources Brian Wildsmith's *Circus* and Arnold Lobel's *Gregory Griggs*. For use with a thematic approach, other books about the same subject could be brought in to contrast and compare.

First Grade

Books: *Mouskin's Golden House* and *Norman The Doorman*
Medium: 3-D construction
Theme: Problem solving and critical thinking

A chatty group of first graders come in off the playground, put their jackets and sweaters on their chairs and join me on the rug. They have been working with their teacher on a study of animal habitats. Using *Mousekin's Golden House* and *Norman The Doorman* as resources, we compare and contrast the houses of these two mice. The students had spent time the week before transforming animals by giving them human characteristics (anthropomorphism) and notice that Norman is an example

of anthropomorphism—they take great pride in using this word. His habitat is a discarded helmet from a suit of armor in the museum where he works as a doorman for mice who come to visit after hours. Mousekin's habitat is similar because it is a discarded jack-o-lantern; but Mousekin behaves like a mouse, not a human being (see page 28).

The students discuss the consistency of the habitat with the degree of realism in the stories being illustrated. One child comments: "Mousekin makes a soft place to sleep with milkweed pods but Norman has a little bed with covers." Another child notices: "Norman solves an art problem by using a mousetrap and Mousekin solves the problem of the cat by peeking out of the nose of the jack-o-lantern and scaring her away. A real mouse could scare a cat that way but could she think it up or does she just do it?" Some questions we can answer, others will need to be studied over time. I make two columns on the board headed "Realistic" and "Anthropomorphic" and we start listing characteristics.

Based on the discussion, students can begin making decisions about a three dimensional model of a house for a rodent. Some choose to think in terms of an anthropomorphic creature and others choose to work more realistically. The latter group wonders about other discarded objects that a mouse would live in—some speak from experiences of finding mice families in summer cottages or at camp. The objective for the lesson is an extension of the concept of realism. The two books aid the students in discussing realism because the main character in both stories is a mouse. It is easy to notice the ways that Norman is less realistic by building on the concept of anthropomorphism. Norman has a job, wears clothes, sleeps in a bed and makes sculptures. Next week the class will look at the mouse characters created by Leo Lionni in order to enhance their observations of the ways this artist goes about modifying reality to create personalities.

Strips of poster board and tape, scissors and paper fasteners soon litter the tables as students begin work. Recycled materials including fabric, yarn, cardboard tubes, and egg cartons are added to the supply table as work continues. Children request clay to make furniture for fantasy habitats. The request is turned down because the ideas are not far enough along to warrant the time involved in constructing and firing the clay pieces.

For this project, a well-crafted final product seems inappropriate. It would be similar to expecting students to have a polished edition of a story when they have just begun thinking about characters and action. At this point students will be concerned with fastening strips of the cardboard together, making folds for right angle constructions or eliminating folds so that more rounded shapes could be constructed. Tape and paper fasteners will be used to hold the strips together. There will be a concern for the form but not for the details of the construction. Later skills from this project can be reviewed for use in the design of a model high rise apartment building for animal inhabitants. A collection of books by Ezra Jackson Keats will be the basis for this study (see bibliography). At this time refinements can be made.

For today the projects are small scale and ideas are still rough, but there is a lot to talk about so clean up comes early. Our conversations deal with issues of shape and construction problems. We look at the work that has been done to see how students solved problems and to trace back the solutions to the picture-books that inspired them. One child brings a pencil drawing made prior to the 3-D model. A cylinder with cut-out shapes to simulate the jack-o-lantern solved the problem of constructing a sphere. A pair of students built a helmet with strips of paper fastened with staples. Others recognized the process we had used last Halloween to make headdresses that began as a circular strip of paper that sat on top of a student's head. Talk continues from the art room back into the classroom. These models may be the inspiration for a more finished product to be displayed in the classroom for a Parent Open House.

Reflections

9. Can you explain how students are able to recall last week's lesson with everything that has gone on in between?

A. You'll remember I mentioned that I have student art work up on the bulletin board in between the windows. The work from this class is up from last week—not all of it but a sample of pieces that the students selected based on the criteria of appropriate details. One is of a mouse that wears a suit and is smoking a pipe. It will probably be saved for an all-city art show or go on display at Central Office next month. Another is of a cat who is traveling on a skateboard with an earring in one ear and a bandanna around his head. That idea grew out of Bouncer, a character in Steven Kellogg's *The Island of the Skog*, who happened to be a mouse. The student had been particularly successful at drawing a cat earlier in the year and decided to put the two ideas together to create a new character.

Q. Do you point out the use of synthesis to the students?

A. I don't feel I have to—one of my goals is to encourage students to use the ideas they find in works of illustrators and to think of ways to change the artist's ideas to make something new and different. By using knowledge based on studies going on in their rooms it is natural to bring two ideas together to form something unique. This integration of classroom and art-room experiences gives the students a sense that learning has a broader purpose than displaying skills to earn a high grade.

Q. How do you evaluate the students?

A. A couple of things are basic to the evaluation of all student work —how do they use time, tools, and ideas? Since we are focusing on the use of the picturebook as a source for ideas, let me explain a bit about evaluation of the use of ideas. During the introduction period I may use a picturebook to bring attention to an artist's style, use of a particular media, and the decorative elements in the illustrations or the subject matter (such as animal personification). The student work should exemplify the assignment that was discussed at the beginning of the class. It might be a problem to be solved (designing a three dimensional model) or a limitation that has been set (using paper, card-board and glue). Together we look at the work that students have done and talk about the way criteria were met. Students may want to defend decisions that led to a deviation from the criteria.

Q. What books would you select for an extension of this lesson?

A. I've had a lot of success with helping children solve problems through building models of houses in which they might like to live. Ultimately the theme of architectural design is introduced but at this age students can be guided to think about floor plans (imagining they are 'n a hot air balloon above their own house and can lift off the roof and look inside), about different kinds of houses, apartments, condos that people live in and even about different shelters across time or in other cultures. One year at our school we worked together as a staff to raise our students' awareness of homelessness and this could be another issue to introduce as an extension.

Alice and Martin Provensen have gathered a lot of details about living in the city and life in a rural setting in their book, *Town and Country*. A class could be divided into two groups and use different size boxes to build models using either paint or construction paper. As the buildings are completed, additional items could be used to exten' 'he study into areas of transportation or commercial interests. This book is valuable because it offers multiple examples within a category. In this way each child could have an individual study of a particular type of transportation system or commercial venture.

The Brownstone, illustrated by Stan Mack, is about a visual problem solving strategy involving drawing out a diagram to locate occupants of an apartment building who have special needs. By building a model of an apartment building, the students could think of other special needs that residents might have as a way to look at individual differences and issues of cooperation. In *More Room for the Pipkins*, illustrator John Wallner shows how the family works together to build on more rooms. Using ideas from the story, students could add wall paper and curtains, furniture could be made out of clay and painted with tempera paint. At this age students are more interested in the

process than the aesthetics of color, line and pattern. Having time to set the rooms aside and come back to discuss changes that would enhance the project has been one way I've expanded student awareness of the use of color and pattern to create a pleasing effect that has a sense of "wholeness" or "rightness."

For a more ambitious "dwelling," *Professor Noah's Spaceship* by Brian Wildsmith can be undertaken and become a permanent part of the classroom. The spaceship can be built out of a refrigerator carton with a nose cone made with specially cut pieces from a second large cardboard carton. Scraps can be cut in triangular shapes for the fins. By laying the ship on its side and adding window flaps, the ship can become a special reading center with pillows and a small set of shelves.

Finally I would suggest using *A House Is A House For Me* because it is an excellent example of the use of brainstorming. Betty Fraser has added to the text by Mary Ann Hoberman. For example the lines: "My coat is a house for my body. My hat is a house for my head." have been interpreted through the illustration as a yellow slicker and rain hat being worn by a youngster who is watching it rain small black shapes of cats and dogs. Other examples of illustrations that expand the text are the uses of daydreams floating above a child's head that show many examples of different concepts of "house" as container. The visual experience would be the focus and children could consider how pictures give them ideas and how their ideas are "pictured" in their own minds.

Second Grade

Book: *Ox Cart Man*
Medium: Drawing
Theme: Aesthetic awareness

The second graders come in talking about events on the playground during lunch recess. They hang their jackets on the backs of chairs and come to the rug, still involved in the world they have come from. Their attention is refocused on a corrugated cardboard screen made from three sides of a refrigerator carton. Covering the cardboard are sheets of white paper held in place by paper fasteners. "What is it for? Can we paint it? How will we reach the top? Where will it go? When can we get started?" I explain that the screen will be used to hide the storage area in a room that once served as the girls' locker room. The room will now be used for instrumental music lessons, it is important for these students to have a pleasing place to practice with their teacher.

I have preselected Barbara Cooney's *Ox Cart Man* for a variety of reasons. We have just completed a study of colonial crafts and the book was one of many we use as a source to understand how functional items were made from materials people provided for themselves. The nature of a mural also influenced my decision—I wanted the work to be detailed enough so that when everyone was working on a segment of the mural, each part would be attractive and important. The use of color in the illustrations would serve well as a reference when we began working with color mixing and blending. This was important because it had been about a month ago since we had worked on color blending and students would need to refresh their memories.

I open the pages of *Ox Cart Man* and begin reading. They listen and look at the story. When we reach the last page, I explain that they will learn how to use a grid system to enlarge a drawing based on one of the illustrations. In that way we can transfer the drawing from a nine-by-twelve inch size to a six by eight foot size. And I explain that while the screen will not be able to go home with them, the preliminary drawings they make can be mounted at the end of the class period and taken with them. Students choose one of the pages from the book to work with and take the individual laminated copies back to their tables (see student drawing p. 28).

As pictures are completed they are mounted and signed by the students. We reconvene on the rug and the students put their work in front of them so that we can discuss the next part of the project. I show them how a nine-by-twelve inch drawing can be cut into six equal parts. Then I explain that the sheets of white paper fastened to the cardboard screen will be cut into six parts and students

will work in teams to complete one of the six sections the following week.

First we must decide which of the drawings will offer a challenge for each of the six teams. If a section of the picture has very little detail in it there won't be much interest in working on it. This means making a selection based on the overall use of the nine by twelve inch paper. Now we are not so concerned with the skill in rendering the drawing as we are in the problem of selecting an illustration that will offer a fairly equal amount of work for all the teams. So the students put their drawings on the floor in front of them and discussions of the use of space in each drawing focuses their attention on a solution. In this way each sees his or her work in a more objective way and the vote is not based on popularity or recognition of the "class artist." All leave pleased with the work they have done and eager to return to finish the piece of public art.

Reflections

Q. It seems to me you are encouraging the students to make a direct copy? Isn't that discouraged because it goes against the child's creative spirit?

A. When I first started teaching I believed that copying was to be avoided at all costs. Then I became aware of research that indicated copying from popular sources like comic books or copying techniques observed as older siblings made drawings were the practices that led to those students I refer to as the "class artists." Students need to build up their skills and they must draw upon their experiences from the environment that they live in. Picturebooks offer a rich opportunity to increase their visual skills; and by copying, students develop such skills, grow in self esteem and feel comfortable using the tools for more personally derived pictures.

Q. These children seem very young to work on a cooperative piece of this scale. Won't their idiosyncratic behavior make it difficult?

A. I have waited until near the end of the year to take on such a challenging project. In this way I can take advantage of the increasing social maturity in the children and the community building that has gone on in the classroom. (Refer to Chapter for problems of doing a group project with first graders.) Not all these children are ready to see another student's point of view but they can be directed away from their egocentric behavior through the presentation of a problem that they need to solve. In this case, the need for an equal amount of detail in all sections of the picture.

Q. Are there other developmental issues that your program can address?

A. The insights of Piaget (Gardner, 1980) and others who've studied child development are very helpful in designing lessons to facilitate learning. This project involving the picturebook uses illustration as the basis for a large group project and allows children to learn through the use of concrete materials. The concept of part/whole relationships is essential to this project. When the parts of the mural are put together there will be places that don't line up and more problem solving will take place. Sometimes major alterations are necessary and the children see those changes and see that the process has transformed the original illustration from the book and that they have been in control of the final piece by making decisions in their large group as well as in the small groups. If I were really concerned about any particular student's ability to cooperate I would consult with the classroom teacher who is well aware of students who are in transition.

Q. This lesson seems to have a second focus on the use of art in a social setting. How does the use of a program based in the picturebook enter into this objective?

A. Picturebooks are a natural part of the child's environment. Their illustrations are a common visual experience and students viewing the screen will recognize the source of the work. In this way students can talk informally about the mural. While I might have students compare the illustrations in *Ox Cart Man* to examples of American folk art, reproductions of such work are not part of the child's everyday world and this may inhibit access to the work

emotionally and aesthetically. Yet both the picturebook and the original painting are authentic works of art and can be discussed and compared.

Q. I've seen murals painted directly on the walls of schools; what do you think of this idea?

A. On the positive side it's exciting for students to be involved in a permanent work of art for their own building; but I've seen murals painted over and that worries me. Even if those in charge wait until all the students who worked on the project have left the school, the children at the school are aware that someone decided the work should be "covered up." We have seen this happen in public buildings and later the work is restored, but times and taste can change the value of a mural and that is a sophisticated and complex social issue that is probably too difficult for most kids to understand. So murals of the sort I've described may be a solution to avoiding misunderstandings about the value of student work.

Q. What other books would you select for murals?

A. Generally I look for books that can be used as a resource for themes that the students can relate to and I find myself drawn to illustrations that may have an unusual point of view. Uri Shulevitz's *The Fool of the World and the Flying Ship* offers panoramic views of landscapes from the vantage point of the flying ship which in itself would be an intriguing subject. Donald Crews' *Parade* is full of color and detail that each student could get involved in, perhaps with construction paper collage figures rather than through painting. *Demetrius and the Golden Goblet*, illustrated by Michael Hague, offers inspiration for an underwater mural that might be used in the classroom as a set for a play or to introduce a study of marine biology. The Curious George books are favorites of all my students; I selected *Curious George Goes to School* because it could focus attention on the classroom as a subject for a mural. As I recall there is a *Curious George* story in which George paints a jungle mural in a woman's apartment—that might be a good book to use to introduce the idea of murals.

Third Grade

Book: *Arrow to the Sun*
Medium: Puppets
Theme: Folk tales and myth

It is the last period in the day and the third graders are tired. Often I worry that students who come at the end of the day will be less involved and more difficult to motivate, so it is important to choose a book that will attract their attention. I have selected one they worked with in a previous year—one they are familiar with and can return to for fresh ideas. *Arrow to the Sun* is such a book, and as I tell the story once again they recall the masks they made when they were first graders. It is reassuring to find out how many can remember the character he or she chose to construct.

Today we will begin making shadow puppets using shape as a way of differentiating among the characters. The discussion centers on the characters in the book and ways the illustrator has individualized them. A student notices the distinctive shape of the mother's head because of the way her hair is arranged. Another student comments on the headdress worn by the Lord of the Sun, and the headdresses worn by the dancers on the last page of the book. It is time to introduce problems that students will be working with for this lesson.

I bring out another three-part screen but this time it has a square hole in the center section. Fastening white paper over the back of the hole and turning on the slide projector which has been set up behind the screen, I invite two students to come up and create shadows with their hands by standing between the projector and the white paper. Could we make cardboard shapes that would help us tell the story in shadow? Do they recall the Javanese shadow puppets that were part of last week's visit by an Artist-in-the-School?

Everyone begins discussing the puppets each wants to make and I see it will be necessary to intervene. We make a list of all the

characters adding corn maidens and male dancers representing the mythical tasks our hero had to perform. I am preparing them for a unit on folk tales and myths that their teacher and I discussed last week. It will be an extensive study. The puppet show will be part of presentations during a week of visits by other classes coming to learn from these young "soon-to-be-experts." Now it is time to get to work on the design of the puppets using gridded paper to aid in getting the geometric designs just right.

Reflections

Q. Will the children complete the puppets during this class period?

A. No, this project is going to result in a finished project that will be used for teaching peers about folk tales and myths and it is important that careful planning, practice of skills, and redesigning are allowed for in the time the students have to complete the puppets. Their work will be stored for a week so that they can come back to it. Next week they will be solving the problems of characteristics that will help in visually identifying the puppets. We will also need more than one version of the boy. The story takes place over time and he begins as a baby, we next see him as a child, and when he comes back from the sun he is a young man. Always he has the symbol of the sun which might be a cut-out shape in each of the figures so that it would show up in the shadow effect we will use.

During the week in their classroom they will be making a graph to organize data on other myths and folk tales. Their teacher has collected a variety of books from two of the children's libraries in town and students have also made trips to the libraries to add to the collection. They will have identified patterns in this multicultural literature that they can see represented in this story, e.g., the three tasks that lead to the transformation in the fourth kiva. They may begin to write personal myths with tasks that they see in their own lives. Perhaps we will continue constructing shadow puppets so that they can use them to tell their own stories or to make up stories based on mythical characters. My reservations are based on the time constraints. I will need to keep in touch with the classroom teacher to see how the study is progressing since he has a better "finger on the pulse" of the class.

Q. You mention re-designing; how do you motivate students to make over a puppet if it just doesn't seem to work?

A. My "task" is made easier by being part of a faculty that believes in learning-centered classrooms. That's a very different concept from learner-centered classrooms. Perhaps you have noticed that I often refer to the people involved in activities in this room with the plural pronoun. While I am learning from a different perspective and have many more years of experience, we are learning collaboratively and mistakes are valued as tools for clarifying our learning. Students are helped to overcome the fear of making a mistake and exposing that mistake for analysis through modeling. Trial and error is a process I value, so if something doesn't seem to work we all try to figure out why and help the student most directly involved in coming up with possible solutions. It's not always easy when they come to us from other programs or from homes that value competition over cooperation.

Q. Let's get back to the use of this book. The story in this book is very similar to the story of Jesus—a son conceived through the spark of life that came down from the heavens, the boy's journey to find his father who turns out to be Lord of the Sun, his return to earth to serve as a teacher for his people. How do you address the issue of religious beliefs?

A. Well, in this case I wait to see what the children bring to the experience. If they ask me what I think, I explain that for me the Bible stories are myths but for others they are records of actual events. We may discuss how artists who are free to choose the subject matter for their works find stories and symbols that come out of religious communities especially inspiring. Use of the picturebook can be particularly helpful if you are teaching in a suburban or rural setting where the richness of cultural diversity is not present. By showing how books deal with similar ideas you take

your own beliefs out of the center and can see the universal concepts that the stories depict.

Q. And what books would you choose for other experiences with puppetry?

A. The books I've selected are ones that have a variety of characters so that many children can participate. Another way to approach the curriculum would be to select a number of stories that have a few characters and divide the class into small groups based on some other criteria than you have used in the past so that students can work together in new groupings. When I was teaching Saturday School classes during my undergraduate program, I used *Peter and the Wolf* and helped students make batik puppets with fabric and melted crayon and dye. This technique may be one you are unfamiliar with but cloth puppets can be made with the fabric paints that come in bottles with applicator tips. I've also used acrylic paint on fabric. Charles Mikolaycak has illustrated a beautiful version of the Prokofiev story and the record could be borrowed from your local library.

"Add-on" stories are great for puppetry. Abner Graboff illustrated a version of *I Know an Old Lady* that could be the basis for paper plate puppets. I've used rulers taped to the plates as a temporary means of holding the puppets. Stories that can help students understand different ethnic groups could also be used for puppet shows so that the children could role-play to develop understanding and empathy. *A Picture Book of Hanukkah* by Linda Heller and David Adler is a story within a story that gives the history of this important event in the lives of Jewish children. Paper bags (sandwich bags from the grocery story) can be transformed into puppets using colored construction paper scraps. This collage technique makes the details of the puppets much easier to be seen by the audience.

Mercer Mayer's *East of the Sun and West of the Moon* is an example of a fairy tale that could be told through the use of puppets. The puppet head is built on an armature of a ball of newspaper taped to a toilet paper tube. Egg cartons can be cut apart to form noses that are also held in place with tape, then the head is wrapped in white paper towel which is held in place with a "skin" of pantyhose cut and knotted at one end and then slipped over the armature. Yarn hair and mustache or beard can be sewn into place and construction paper eyes and mouth glued on. A square of fabric with a slit in the center is slipped over the toilet paper tube "neck" and taped in place. With slits to let the puppeteer's thumb and little finger stick out to form "hands," the puppet is completed.

Fourth Grade

Book: *Island of the Skog*
Medium: Drawing
Theme: Historical study

Today I have a planning period in the morning and can use the time to arrange sets of books by various illustrators at each group of tables. A set of over 30 *Scholastic Art* magazines are also at each table. Students will be directed to work with these materials in order to come to a better understanding of the illustrators' styles—how each has used art elements in the illustrations that make it possible for my students to recognize who has done the work.

Scholastic Art magazine is written for the junior high school student. Issues generally feature an individual artist and include biographical data, a history of the time during which the artist worked, concepts the artist worked with, contemporary artists who use the same concepts, a young artist whose work is influenced by the featured artist, and a step-by-step project with photographs of students working through the steps. The back page has information about current shows that feature the work of the artist or related work.

I join a group of students who are working with a collection of books by Steven Kellogg—they have decided to focus on the *Island of the Skog*. At this point they are rummaging through the *Scholastic Art* magazines and have selected three featuring Peter Bruegel, John James Audubon, and Goya. I introduce *Scholastic Art* at the third grade level so these fourth graders are familiar with the magazine. Adapting the use of the magazine to the elementary level, I usually read parts of the magazine to them with interruptions for discussion

or clarification. They may not be familiar with these particular issues unless they were resources for other projects. All the magazines and picturebooks are easily available and students are encouraged to use them at any time.

On the board I have listed some steps that students may want to take as they begin work: recall what you know about the illustrator; what can you find in the books themselves that will help in selecting artists to compare with your illustrator? What kind of visual problems is the illustrator interested in and how have they been solved? How has the illustrator used line, color, shape, pattern, repetition, space? What subject matter, media, processes are dealt with? How have these elements been put together in the book? How have visual details been developed that add to the written story line? How can you use a comparison with the artists to develop criteria for making judgements?

Students at another table want to put together a display with sketches that will illustrate what they have found through comparing the artists and the illustrators. Another group suggests we spend another week on the project and set up displays at each table or in the window sills so that other classes can see what they have done. This idea is quickly followed by a suggestion that the librarian might appreciate having the displays. We spend a few minutes negotiating and everyone (with a few less enthusiastic than others) agrees that we will extend the time to two class periods and someone volunteers to contact the librarian later in the period to see if she would like the displays. I have tried to stay out of the way of all this except to note those who may need help because they aren't as far along and seem a bit overwhelmed.

Meanwhile the students studying Kellogg's style have moved ahead to look at the way his use of line is similar to Goya's. When they get to the article "The Disasters of War" there is a great deal of excitement. A caption under an illustration [The Carnivorous Vulture] suggests that a monstrous vulture is used symbolically to represent the "eagle on the French Emperor Napoleon's flag or for Napoleon himself being attacked by his victims" (1988, p. 7). Hurriedly they flip open the pages of *Island of the Skog* to the picture of the monster about to be captured on the beach. I am besieged with their enthusiastic reports of this discovery. The mice are likened to the people with their pitchforks and the monster in both illustrations is at the point of being done in.

Now I challenge them to see how the etching by Goya is different. They are quick to notice that they don't know what happens next in Goya's story but all they have to do is turn the page to continue the story Kellogg presents. One student notices that there are other pictures that have to do with the event from which the artists derived the "Carnivorous Vulture." Others try to recall what they know about Napoleon and the group gets involved in puzzling why these people in Spain got involved with the French.

I make note of the fact that their classroom teacher may want to help them find some of the answers to these questions; perhaps he can tie them in with current events in Russia where another powerful leader decided he wanted to appropriate three Baltic countries. Once again I am reminded that without the picturebook my students would have had a more difficult time getting involved with such a rich environment for learning. The Kellogg monster linked the fear the mice had of unknown power with the fear the Spanish people had of the unknown power of Napoleon and the bravery that both artists depicted in communities that stood up to the unknown.

As I move on to another table confident that the students will be able to continue, they are connecting Audubon's concerns for nature and Bruegel's detailed story telling with the Kellogg books. Already the students are looking to see how the ships in Bruegel's "The Tower of Babel" resemble the ship the mice traveled in to the island. Others relate the plunging "Arctic Tern" by Audubon with the illustration of the plunging skog in Kellogg's book.

Reflection

9. Why have you chosen picturebooks as the art objects for students to study rather than slides or posters of paintings from museum collections?

A. Well, I really use all three. However, I begin with the picturebook because it is an art object that children feel "connected" to. They know that most of the illustrators (and authors) were writing to an audience that includes them. When they go to a museum to see the paintings it is easy to see that those paintings are hung primarily for adults, especially when the paintings are hung above their eye level. Once I went through a gallery on my knees to see what things looked like. Picturebooks are much more accessible. Of course, I hope my students will continue to value picturebooks when they are adults.

Q. So much of the research on children's responses to works of art is based on reproductions. Is there a difference in responses to picturebooks?

A. My experiences have included some surprising findings. Second graders were not only intent on discussions of an artist's use of color or descriptions of the processes used to make the original illustrations but they were also very self-directed. For example, if they were focusing on use of color and found themselves distracted by the subjects of the book they would interrupt their comments to refocus on color. That kind of involvement seems similar to the self-directed and highly intense behavior I enter into during an aesthetic experience. It doesn't seem surprising to me that students appear disinterested in the kinds of activities teachers label "appreciation." Students are either bored or confused by reference to a reproduction of a poster of a Picasso painting being referred to as a painting.

Q. Are there other picturebooks that can involve students in art history, perhaps more directly?

A. Ludwig Bemelmans' *Madeline* is a charming story that includes water-color renderings of famous Parisian architecture. After reading the story, video tapes or slides could be used to study the architecture of this famous city or students in urban schools could find out more about buildings designed by local architects. If AV equipment and materials are unavailable, factual books or *National Geographics* could be brought in for students to study.

Robert San Souci and his brother Daniel have illustrated and written *The Legend of Scarface: A Blackfeet Indian Tale* that offers examples of native North American artifacts. Such a study could be extended through field trips to historical museums. In preparation students could collect books from the library to serve as additional resources. In Matti Pitkanen's *Children of Nepal* there are examples of artifacts, clothing and hand made products of this country that few of our students will ever visit. The book is one of a series that could be part of a study of the global village concept. Another picturebook that focuses on a particular segment of our culture—African-Americans—could be used to introduce students to portraiture. The book is *Daydreamers* and is illustrated with sketches of children.

A study that focused on printmaking could be introduced through the illustrations of Beau Gardner's *Guess What?* This collection of serigraph close-ups of sections of various subjects is also a resource for ideas for prints the students could make so that they would be more sensitive to the characteristics, challenges and commercial uses of this art form. Coming back to an artist who borrows from the "old masters," students could begin a study with Heidi Holder's *Crows: An Old Rhyme.* The illustrator acknowledges that the source for her is Hans Holbein and students could find reproductions of the Dutch artist's work to locate specific sources. Another feature of the book is the artist's explanation of the visual symbolism in the illustrations in a glossary at the back of the book. This approach could raise the awareness of some students who would begin to search out the "influences" on illustrators from their artistic heritage (see page 28).

Fifth Grade

Book: *Why Mosquitos Buzz in People's Ears*
Medium: Printmaking
Theme: Personal statement

And now the oldest group arrives—the fifth graders. We're working on a four-week study of printmaking. Some of the students are really ambitious and want to work together to make a series of plates for multicolored prints. Others are using silkscreens and printing posters for a science fair. Still others have been working with stencils and have brought in tee shirts to decorate. The source for their design ideas comes from the work of the Dillons. They've gotten interested in the decorative work on fabric made by African artists.

One of my favorite projects is based on the mother owl who has lost her owlet from *Why Mosquitos Buzz In People's Ears*. One of the fifth grade boys has become concerned about the feelings of the monkey whose thoughtless act has resulted in the death of the owlet. He spoke with me about how the story haunted him when he first heard it read in the primary grades. Now he says he wants to make a tee shirt with the mother owl holding the owlet with one wing and comforting the remorseful monkey. He has been thinking about feelings that he is uncomfortable talking about, but through this project he will work them out.

One girl's design is based on the snake from *Why Mosquitos Buzz In People's Ears*. She admits that she chose the subject because she isn't very confident about her drawing skills. She'll cut out a light weight cardboard stencil and use a range of cool colors from chartreuse through lavender working with acrylics and mixing the colors as she goes. She remembers the day she discovered pastel colors when she was experimenting with adding white to a range of watercolor paints. Although that experience occurred in the first or second grade, the delight of discovery kept the memory alive.

Reflections

Q. Earlier you mentioned selecting *Ox Cart Man* for the mural project and here it appears that you have made a decision for the students. How does this decision-making on your part line up with developing informed decision making in your students?

A. That's a tough question. I am aware that if I were a classroom teacher many of the projects we do in this room would be done differently. Needless to say I would have the arts as an essential part of the curriculum and there would be time for students to work on a daily basis with art ideas, materials, and processes. With the way things are now, I see these students once a week and I am not always sure how much they transfer experiences here into classroom assignments.

I try to make my thinking about the decisions clear to the students. For instance, *Ox Cart Man* offered detailed close-ups and broad landscapes and either would work for a six part enlargement that all the children would be working on. Colored paper collage or paint seemed the quickest process to use and, with students this young, time is an important consideration. This class had worked in paper collage and I thought they were ready for working with paint in a more challenging way. Watercolors offered some advantages because they could be blended for the color study focus of the lesson, the students are comfortable using them, they are easy for me to prepare since all the colors are arranged in individual boxes, and we had plenty of refills. I wanted illustrations that would translate easily into watercolor and had several selections to choose from, including the *Mousekin* series, but *Ox Cart Man* filled other requirements as well.

This printmaking project needed to allow for a range of processes and get students involved fairly quickly with the subject matter. Some of Leo and Diane Dillon's work has a clean, hard edged and decorative quality that lends itself to stencil, silkscreen and block printing, especially *Why Mosquitos Buzz in People's Ears* and *Who's in Rabbit's House*. Some students have already negotiated with me to use other picturebooks (see bibliography) which is fine as long as they had plans drawn up within the limited time frame we agreed on.

Q. These students seem very comfortable with the apparent confusion of so many different things going on at once. Do you ever lose track of kids who aren't fully engaged?

A. Of course, don't we all? Some kids learn to play that school game very well. What I do try

to do is keep in touch with them and suggest options. After all I've been with most of them for three to five years by the time they get to be fifth graders. I know what interests them, how to give support, how to challenge them. Most of them also know my weaknesses. The student over in the corner who is working on a batik knew that when he came up and said he wanted to use the idea for representing the lake in the play within a book in *Who's in Rabbit's House* that I would "fall for it." I'm a sucker for self-directed learners especially if they're organized, have a plan, and promise to stay in over recess to clean up.

Q. Do the older students question the use of picturebooks because most people think of them as books for younger children?

A. Only the new kids who have been in schools that have a language arts program heavily reliant on basal readers. The kids who have come through my program are used to picturebooks as a tool or resource for meeting their needs to make meaning, to understand something they have become curious about. Although I have a picture file developed from magazines and calendars including over thirty issues of *Scholastic Art* and many collections of art reproductions, most of the students prefer to use picturebooks to get their ideas. In fact, they get a kick out of the collection of *The New Yorker* covers I keep because they recognize that some of the same artists who have made the cover illustrations have also illustrated picturebooks.

Q. Are there ways to expand the collaborative nature of a visual arts program so that students can get over the stereotype that artists work alone?

A. Remy Charlip and Jerry Joyner wrote and illustrated *Thirteen* that exemplifies a challenging solution to collaboration: each page has thirteen ongoing stories. A group of students or a whole class could design captioned illustrations that would tell a story one picture at a time. These illustrations could be transferred to pages with multiple images, one for each student's story and then bound together or photocopied and hand colored to form an edition of books. Along the same line, a Big Book could be illustrated collaboratively based on a book selected by a kindergarten class and given to the class as a gift of the older students. Or, a story written by a younger class could be transformed into an original book by the older students. One of the most successful "copies" made by a group of fifth graders I worked with was based on Leo Lionni's *Alexander and the Wind-Up Mouse*. It is a good idea to allow several weeks to complete the work.

Students might make a collection of clay animals based on the illustrations of Eric Carle's illustrations for *Why Noah Chose the Dove*, a story by Isaac Singer. There are other versions of the Noah story that could serve as a resource for such a collection. A different type of collection, more like the lesson I described, might involve simulated wood block prints using styrofoam meat trays that have been trimmed so that the lip of the tray is removed. A compass point or tapestry needle can serve as an etching tool. Blair Lent's wood block illustrations for *Why the Sun and the Moon Live in the Sky* could offer ideas for the neophyte printmakers.

THE PERPETUAL POTENTIAL OF PICTUREBOOKS

While your imaginary visit has ended, your experience with the use of picturebooks as a basis for art lessons with your students is just beginning. I am always surprised at how motivated I become to return to the classroom after a visit to my favorite bookstore that features books for young people. Two or three new picturebooks or an older publication that I've overlooked can inspire a fresh approach to my teaching. A picturebook purchased over the winter holidays or on spring break makes coming home much more enjoyable. Conversations at conferences with elementary teachers about picturebooks they have used are always rich resources for new ideas. Picturebooks are an infinite resource for getting youngsters involved with the riches of the artworld.

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ARTISTIC REAWAKENINGS: THE HIGH SCHOOL YEARS

Jeff Shaw

Introduction

In twenty-one years of teaching high school students about art, I have been in a constant search for new and more effective methods of accomplishing that task. About ten years ago, I was introduced to picturebooks in my graduate studies in art education. Since that time, picturebooks have played an increasingly important role in my teaching.

When I first came to know these often overlooked art objects, I knew very little about them; I had a number of unfortunate misconceptions about their nature. In my ignorance, I had thought of picturebooks as "kiddie books" naively illustrated and based on trite storylines. The very word "picturebook" conjured up images of duckies, puppies, and mommy bears. However, from the moment I first saw and touched a table full of picturebooks in graduate school, I realized how much I had misunderstood and underestimated these books. As I learned more about them, I became convinced that they could play a significant role in my classroom. Through trial and error this notion became a reality in my teaching.

In my program, I try to involve students in activities that help them develop perceptual skills, gain knowledge, and increase their understanding about and appreciation of art. The students in my art classes come from a very wide range of backgrounds, abilities, attitudes, and interests. This diversity often makes it extremely difficult to gain and hold their attention long enough to bring about much real learning. I felt from the beginning that studying picturebooks as art objects could provide students with a focus of study that would help overcome these obstacles caused by diversity. I have found that students did in fact respond enthusiastically to picturebooks, and that the common interest the books created did indeed provide an effective focus of study.

I have used picturebooks in a number of ways in my classroom. In one case, a six-week unit, the picturebooks were the center of interest. I was particularly interested in developing students' abilities to perceive and respond to the visual qualities in an art object. A second objective was to provide activities that would give them a better understanding of design.

Developing a Unit of Instruction and Learning Activities

In order to develop an effective unit of instruction in which picturebooks were the main focus I needed to create a system for organizing my ideas. That system came primarily from a curriculum guide produced by the Ohio Department of Education entitled *Planning Art Education in the Middle/Secondary Schools of Ohio*. This guide suggested seven features of art content: subject, theme, medium, product, function, design, and style. While all seven could have been used in a picturebook study, I chose to use only three: design, medium, and style.

Design

There was a need to help students understand the significance of design. My students had very little knowledge of the nature of design as

product or process. When students looked at an art object they rarely stopped to consider how its parts were composed. They did not recognize that the object was the sum of a number of interrelating parts consciously organized by its designer, and this lack of awareness resulted in a shallow appreciation of the artistic qualities of such objects.

It was my intention to help enlighten my students by providing them with activities that involved them in studying the design of picturebooks. Activities with this goal would include learning to identify and analyze the parts of the picturebook as product. Activities would also involve students in analysis and discussion of the process used by artists to design them.

Media

I planned to help my students become more aware of the visual qualities found in the media used by artists to make picturebook illustrations. My students often thought of media as merely the materials used to make art. They rarely considered the unique qualities of various materials or recognized how artists carefully chose the most effective ingredients, tools and techniques to express ideas.

A study of the illustrations in picturebooks and the media used to make them could help students become more aware of media. Such a study would also increase the students' knowledge, understanding and appreciation of the visual qualities in media found not only in picturebooks, but also in other forms of art. This better understanding would further benefit the students' own skills in using media in self-expressions.

Style

A third content feature that seemed to be important enough to serve as an activity focus was style. An essential part of students' art education is their awareness and understanding of artistic style. If students were to become more skilled at perception and more responsive

TABLE 1

Overview of Unit Activities
(proposed schedule)

Unit—The picturebook as an art object
Grade Levels—Grades 9-12
Courses—Art Survey, Art I, Art II
Class Time Allotted—28 days (6 weeks)

Activity	Focus	Description of Activities	Days
1	Design	Choosing a picturebook	2 days
2	Design	List of "Parts of a Picturebook	1 day
3	Design	"Parts " analysis sheet	1 day
4	Design	Mechanical dummies (analysis)	8 days
5	Design Criticism	Groups critique "Sharing Design Nuances"	1 day
6	Style	Discussion of Typography/Calligraphy	1 day
7	Style	Typestyle renderings/terms	5 days
8	Media	Media studies (illustrations)	5 days
9	Function	Discussion of publishing/printing	1 day
10	Aesthetics	Group critique of studies	1 day
11	All	Student's personal picturebook concepts	2 days

to art, then the increased ability to view it from a stylistic context was important. As was the case with design and media, my students had little knowledge of or understanding about style.

I planned to present students with activities that would address the subject of style from the standpoint that "Style refers to the name given to a group of works seen as belonging together because they resemble each other in some particular way" (Ohio Guide, p. 18). The style in picturebooks could be studied in individual books as well as in the comparison of stylistic qualities found in a variety of picturebooks. The stylistic qualities in these books can be identified and analyzed in the "personal mannerisms" and "characteristics that distinguish an artist from his contemporaries" (Ohio Guide, p. 18). Another method of involving students in the study of style was to have them investigate the similarities and dissimilarities found in the typography used in the picturebooks.

The Unit

The following six-week unit (table 1) in which picturebooks are studied as art objects was developed from the three content features chosen: design, media, and style. The activities are based on variations of projects used during my years in teaching art.

Developing Activities: Detailed Description of Individual Activities

Activity #1—Choosing a Picturebook

Week #1 / Days 1 & 2

Preparation

I gathered 125 picturebooks from my own collection and two local branches of the public library system. These books were chosen to represent a wide array of formats, themes, graphic designs, media and techniques used in the illustrations found in the picturebook genre. I found that it was not difficult to find such an array or reach that number of books. 125 picturebooks seemed to be a physically manageable number. A larger number also seemed unnecessary for the objectives of this picturebook study.

In my classroom I began making the necessary organizational changes and preparations to accommodate the study. I cleared the bookshelf mounted on the wall and labeled its shelves for space allotted for each class. My school librarian graciously provided me with blank book circulation cards for students' signatures. She was also very supportive by offering to enter titles, authors, and illustrators into her library computer. This made booklist printouts available. I cut a number of construction paper strips to serve as bookmarks. Each class had an assigned color-coded bookmark, and these strips were signed and left in the individual student's chosen picturebook. This made it possible to trace and reshelve any book left out in the classroom by a forgetful student. I placed a small box on the bookshelf to file signed circulation cards. In time, these cards would be used to check in books to be returned to their proper library site at the end of the study. The cards were labeled with title, author, illustrator, library site and spaces provided for student signature and class period.

These cards were also useful records for post unit documentation.

Description

The collection of 125 picturebooks was randomly spread out on the eight classroom tables. This made them accessible for student examination. Students were made aware that a picturebook unit would be upcoming, but received no other formal explanation or assignment. When students entered the room they were permitted to look at, handle, analyze, and investigate these picturebooks.

Half-way into the 43–minute class period, students were to choose one picturebook that they found drew and held their attention. At that time, students were asked to sign their color-coded bookmarks. They then placed their bookmarks into their chosen books and placed those books on their assigned class period shelves at the end of the period.

Once books were chosen and properly reserved by individual students by placing them on the proper shelf, they were told that the book was exclusively theirs for study. I explained the importance of returning it to the shelf each day and of not disturbing the shelved books of others. At the end of the day, after students in all classes had taken the opportunity to choose a book, the remaining books were placed on a specified shelf. These books would later be used for student browsing and for teacher demonstration.

Purpose

The purpose of this activity was to create an opportunity for students to see that picturebooks are individual objects that are part of a very large family. The visual impact of 125 picturebooks set a tone for this study of them. Students browsed and began to become aware of the visual nature of picturebooks and the wide array of variations; they compared and made judgments about them. The diverse collection also afforded students many choices for their own studies.

Other considerations in planning this particular activity included providing students with an informal, natural opportunity to make comparisons between books without preliminary instruction or advanced knowledge. My goal was to set the stage for this study of the picturebooks. My own role was to introduce the books with enthusiasm. I avoided steering students to my own favorites, but made no attempt to be completely free of involvement. I was clearly a participant observer with the intentions of increasing my students' knowledge about art and picturebooks.

Illustration from *The Kid's Cat Book* by Tomie DePaola. ©1979. Reprinted with permission of Holiday House.

Activity #2 — Presentation of a List of "Parts of a Picturebook"

Week #1 / Day 3

Preparation

In order to introduce a student to the physical properties of picturebooks, I compiled a list of twenty-five "parts of a book." These terms came from my own graduate class notes, readings, and personal experience. I developed a handout which listed the terms and made photocopies for each student.

Description

After receiving a copy of this handout, students used it as a guide for a tour of their chosen book. I discussed terms in the order in which they appeared on the handout. Students located each term in their individual book as it was discussed. I wanted students to learn these terms and use them as points of reference for future studies of picturebooks.

Purpose

In this activity, I intended to introduce students to terms that would serve as both beginning language and points of reference for understanding and appreciating picturebooks and ultimately other works of art. This establishment of language and points of reference provided some common understanding on which to build discussions, critiques and individual investigations. Subsequent activities would build upon these points of reference to eventually lead to understanding of my three main content features.

Handout: "Parts of a Book"
Layout: The physical plan for a graphic design
Dummy: A paper mock-up of a book
Illustration: The art work
Text: The words
Typography: Machine-made lettering
Gutter: The space in between pages
Calligraphy: Hand-made lettering
Lid: The cover
Spine: The outside, bound edge
Jacket: The illustrated protective cover
Media: Materials used to make the illustration
Copyright Page: The page that gives dates and publisher
Title Page: Page that displays the title
Trim Size: Page size
Endsheets: Pages inside front and back lids.
White Space: Parts of a page with no art (negative space)
Publisher: Company that produces and distributes a book
Double Page Spread: A design that uses both pages of an opened book
Binding: Sewing and/or gluing pages together
Theme: The idea that unifies the book
Proof Sheets: Large printed sheets for checking color
Margins: Area that surrounds the art or text
Border: Art, usually lines, that surrounds the illustrations
Bleed: Carrying the art across the gutter or to the edge of page
Signature: Grouping of pages within a book

TABLE 2

Name _____

Handout: Picturebook Analysis Sheet

Look over your picturebook and answer the following questions. If you do not understand a term, ask...or read your Parts List.

1. What is the title of your picturebook?
2. Who was the author?
3. Who was the illustrator?
4. Was the author and illustrator the same person?
5. What company published this picturebook?
6. What is the copyright date?
7. How many pages are in your picturebook?
8. What color are its endsheets?
9. Are the endsheets illustrated?
10. Is the title page illustrated?
11. How many pages have "text only"?
12. How many pages have "art only"?
13. How many pages have both art and text?
14. Does your picturebook have signatures?
15. How many pages are in each signature?
16. How many signatures are in your book?
17. Does your book have a jacket?
18. Are there words on the spine?
19. Was the binding sewn or glued?
20. Are either of the lids or both illustrated?
21. How many pages have illustrations that were bled?
22. What is the trim size?
23. What medium or media (plural) was used to make the illustrations?
24. Where is the gutter in your book?
25. Is there typography used in your book?
26. Is there any calligraphy in it?
27. Do you own a library card?

Activity #3 — "Parts" Analysis Sheet

Week #1 / Day 5

Preparation

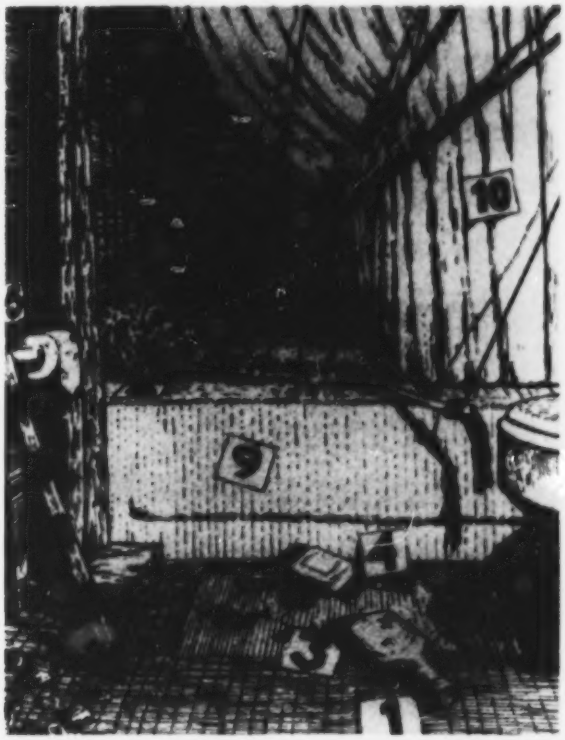
To prepare for this activity, I simply developed and typed a list of questions. These questions were designed to engage students in identifying and recording their analysis of parts found in their individual picturebooks.

Description

Students were asked to examine their chosen picturebook and identify each particular part requested in each question of an analysis sheet. Answers were recorded on the sheet to be used in future activities.

Purpose

An analysis sheet gave students an opportunity to analyze the design of their book and to apply the learning from the parts list in Activity Two. This analysis sheet (table 2) also served to be a measure of student achievement. With it, I could tell that the student understood the meanings of the terms already presented.



(right) Illustrations from *Motel of the Mysteries* written and illustrated by David Macaulay. ©1979. Reprinted with permission of Houghton Mifflin Company.

Activity #4 — Mechanical Dummies (Analysis)

Weeks #2 and #3 / Days 6-13

Preparations

In order for students to make mechanical dummies (facsimile) of their chosen picturebook for study, they needed the following materials:

- 18" x 24" white bond drawing paper
- black construction paper
- gray construction paper
- brown construction paper
- chipboard
- rubber cement
- pencils
- ruler
- scissors
- x-acto knife
- paper cutter

Description

Students analyzed the physical structure of the picturebook that they had chosen to study. Previous activities had introduced students to terms for the parts used to design and produce a picturebook and given them a brief experience in making an analysis to find those parts in their chosen book. In this activity, students were given an opportunity to make a more thorough analysis and to make a physical record of their findings.

This was accomplished by making a paper mock-up or facsimile called a dummy. In picturebook publishing, dummies are booklets of folded pieces of paper organized in eight page groupings called signatures. Shulevitz discusses the value of making storyboards and book dummies in *Writing With Pictures, How to Write and Illustrate Children's Books.*

"An outstanding picturebook is a result of both spontaneity and careful planning. The tools for planning such a book are the storyboard and book dummy." "A rough book dummy is sometimes shown to an editor or art director to help them decide if they want to publish your book, or to give them a better idea of how you conceive it, or how your book is progressing. But this is not its chief purpose. The storyboard and book dummy are primarily 'thinking' tools for the author-illustrator" (Shulevitz, p. 67).

Picturebook artists use dummies to lay out the initial conception of their book. This three dimensional model also serves to allow the artist and those in the publishing process to see how the book will read in both the narratives found in text and pictures as the pages are turned. I played the role of editor so that the dummies were used to facilitate my criticism. Students became involved with this valuable "thinking" tool and its function in the design of picturebooks, as well as in their own analysis of the picturebooks they had chosen to study. Additionally, I showed students book dummies that I made while planning two picturebooks created in graduate workshops about picturebooks at The Ohio State University.

Step #1

Using the dimensions and specifications of trimsize recorded on their analysis sheet in Activity #3, students used the paper cutter to cut actual size sheets of white bond drawing paper, cutting enough sheets to match the number found in their picturebook. I demonstrated using a picturebook to reinforce the terms and physical locations such as trimsize, signatures, gutter, endsheets, and binding. These pertinent terms from the previous handouts were written on the blackboard.

Step #2

Students were asked to hold their picturebook up by the covers so that pages hung down freely. At that time they examined their books to find how their pages were grouped and bound in signatures. In order to represent the sizes and numbers of pages in their book, they folded their corresponding sheets of cut white bond paper in half. These folded paper pieces were then gathered into signatures.

Step #3

Students used brown construction sheets cut actual size to represent the endsheets found in their books.

Step #4

Protective covers were made by cutting chipboard to the appropriate size and scoring the spine with an x-acto knife to allow them to bend and fold. Students wrote their name, class number, book title and artist's name on the front lid of this cover.

Step #5

In this final phase of this activity, students studied the page design of the double page spreads of the first signature of their picturebook. After a demonstration by the teacher, students examined and analyzed the shapes, sizes and locations of both type and illustrations in each of these spreads. Gray construction paper shapes were cut actual size to represent the silhouette of the illustrations and the locations of pages. Similarly, black construction paper bands represented words and sentences of typography. Solid black paper squares represented blocks of body copy. Rubber cement was used to adhere these representative shapes.

Purpose

The purpose of involving students in this making of book dummies or facsimiles of their chosen picturebook was to continue their experiences in identifying and analyzing the design found in these art objects. Earlier, in Activity #2, students were introduced to the terms for parts used in the production of picturebooks. In Activity #3, students used an analysis sheet to find and record specific design information found in their books. This information was primarily an inventory of physical parts located, counted and measured. In Activity #4, students were involved in finding and recording their perceptions of more visual parts such as type and illustration. In this activity, I planned to simply make students aware of type and illustration as abstractions composed on double page spreads. In this activity, there was no consideration or discussion of the narrative qualities of type or illustrations.

(top) From the *Tale of Admiral Mouse* by Bernard Stone, illustrated by Tony Ross. © 1981 by Tony Ross. Reprinted by courtesy of Henry Holt and Company, Inc. (bottom) Illustration from *Caleb & Kate* by William Steig. ©1977. Reprinted with permission of Farrar, Straus & Giroux, Inc.

Activity #5 — Group Critique: Sharing Design Nuances

Week #3 / Day 14

Preparations

The only necessary preparation for this critique was to be aware of which students had found unique uses of design in the methods in which type and illustrations were arranged on pages and double page spreads in their chosen picturebook for study.

Description

In this activity, students participated in a group critique in which they shared the observations they made about the design in their chosen picturebook. Special emphasis was placed on comparing and contrasting various books to find unique variations in design.

Purpose

The purpose of this critique was to reinforce terms and concepts of design previously learned by students in earlier activities. It further provided students with an opportunity to become aware of variations of picturebook design employed in books other than their own.

Activity #6 — Analysis of Typography and Calligraphy

Week #4 / Days 16-20

Preparations

In preparation for this activity, I gathered and displayed a number of resources about typography and calligraphy. Among these resources was a handout that defined terms about type and calligraphy. Other resources included books, magazines and picturebook posters.

Description

This activity was a teacher-led discussion about the styles, functions and design characteristics of typography and calligraphy. A handout provided students with terms and information about type. Posters, books, and magazines offered examples of various type styles.

Purpose

In order to give students a better understanding of picturebooks and design, they were made aware of the role that typography and calligraphy play. This discussion introduced students to that role and to style and the expressive potentials of it.

Activity #7—Type Style Rendering and Analysis

Weeks #3, #4 & #5 / Days 15-19

Preparations

For this typography study students needed the following materials and resources:

- 12" x 18" white bond paper
- india ink
- pens
- small brushes
- rulers
- pencils
- tracing paper

I gathered photocopies of several type styles from various typography books. I made both the photocopies and typography books available to the students. Posters, design books, picturebooks and magazines available from earlier activities were also useful resources. I reinforced terms with hand-outs from Activities 2 and 6.

Description

In this activity, students used the knowledge gained about typography in Activity 6. They were asked to analyze the type style used in the title of the picturebook that they had studied during this picturebook unit. Students identified and reproduced the various parts of the type introduced in Activities 2 and 6. In order to record their findings, students reproduced the title in india inked, two inch high letters. They were also asked to make a white letter on black background reversal of the title, and a third version made in an entirely different typestyle.

Purpose

In this activity I focused the students' attention on the physical structure of type. The reproduction of the shapes, proportions, spacing and stylistic features of their titles were accompanied by group discussion of terms and knowledge gained in Activities 2 and 6.

Activity #8—Media Analysis of Illustrations

Week #5 / Days 21-25

Preparations

In this media analysis, students needed a number of materials. Some of the media made available were the following: watercolor, watercolor paper, white bond drawing paper, pens, india ink, rapidographs, rulers, triangles, x-acto knives, rubber cement, colored chalk, pencils, colored papers and various collage materials. I also brought in examples of my own illustrations and large posters of picturebooks.

Description

Students were asked to choose an illustration in their picturebook that they felt was the most representative of the book. It could not be the illustration on the cover or title page. At that time, they were to make an analysis of media, design, and subject matter. In order to record their findings in detail, they made copies of the chosen illustration. This rendering was made in the same media as the original. Students were asked to make every effort to record each exact detail that they found in their study. I also showed and discussed my own illustrations and picturebook posters.

Purpose

The purpose of this activity was to make students more aware of media used in picturebook illustrations, as well as to provide experience and understanding of the unique properties of various two-dimensional media used in these illustrations.

Activity #9—Discussion of Publishing and Printing

Week #5 / Day 26

Preparations

During this entire unit, I displayed eight large publishers proof sheets. These sheets were actually used by publishers to check printer's inks and registration. The illustrations on these sheets included *Caleb and Kate* and *Gorky Rises* by William Stieg, and *The Treasure* by Uri Shulevitz. I also displayed the books by Stieg and Shulevitz that corresponded to these proof sheets. In addition, I brought into the classroom my own thumbnail sketches, rough drawings, dummies, storyboards and finished, hand-bound picturebooks produced in graduate courses.

Description

In this activity, I used the resources displayed and the knowledge I had gained in graduate courses, picturebook conferences and reading to trace the publishing process from the artist and/or author's conception to editor, printer, marketing and reader's hands and eyes. I also discussed my own plans to develop ideas for picturebooks to submit to publishers.

Purpose

This discussion was meant to pull together as much as possible all of the bits and pieces of studies scattered through the activities of this unit about picturebooks in order to help students understand how picturebooks evolve from author and/or artist to printed, published picturebook.

(top, left) From the *Francis The Poor Man of Assisi* by Tomie DePaola. Illustration ©1982. Reprinted with permission of Holiday House. (bottom, left) Illustration from *The Mysteries of Harris Burdick* by Chris Van Allsburg. ©1984, published by Houghton Mifflin Company.

(bottom of page 57) Illustration from *Gorky Rises* by William Steig. ©1980. Reprinted with permission of Farrar, Straus & Giroux, Inc.

Activity #10—Group Critique of Studies

Week #6 / Day 27

Preparation

No special preparations were necessary for this activity. The classroom was already filled with the resources and results of previous activities. Student dummies, typography and media studies were displayed.

Description

This activity was a simple critique in which students analyzed and discussed the products they had made to document their studies of their chosen picturebook.

Purpose

This critique was intended to review the language and concepts learned by students about picturebooks. This opportunity to talk about their picturebook studies gave them further experiences in art criticism and reinforced what they've learned about the genre.

Activity #11—Individual Student Picturebook Expressions

Week #6 / Day 28 and beyond

Preparation

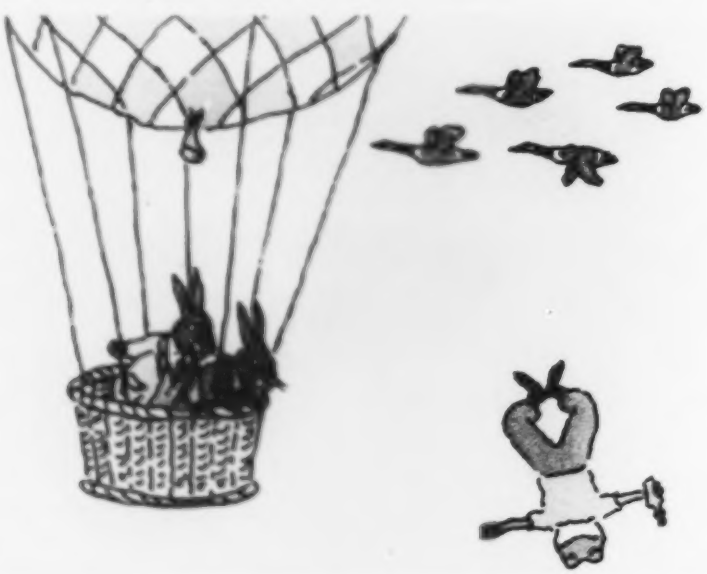
White bond paper and pencil were all the materials that were necessary for this short activity. Other resources were displayed and on hand in the room from previous activities and were utilized.

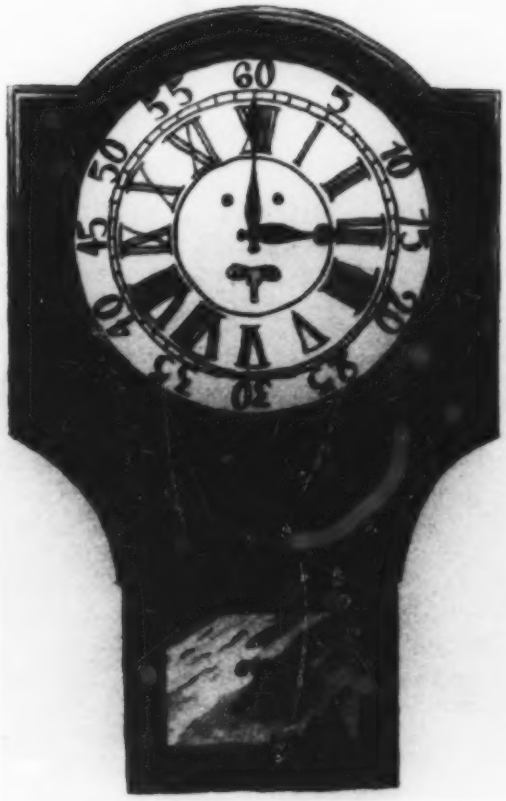
Description

Students were asked to develop ideas for their own picturebooks. They made a dummy and storyboard to develop personal expressions in the form of picturebooks.

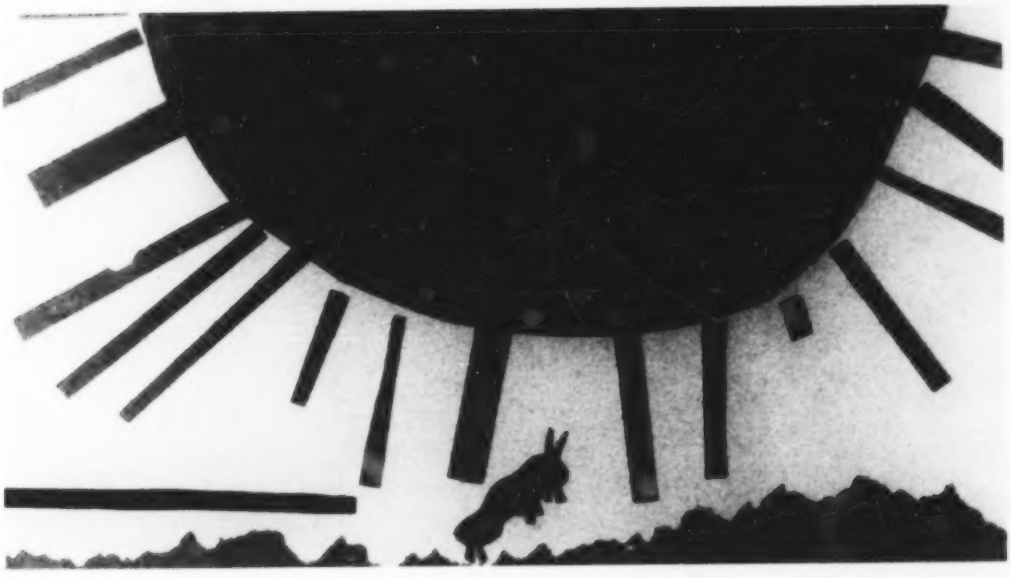
Purpose

In this short, final activity, I had students apply what they had learned in this unit of study about picturebooks. My intention was to shift their thoughts about picturebooks from perceptions and responses to these books to possible future creation of their own picturebooks.





illustrations of student work.



What I've Learned and Possible Future Directions

During the six-week unit described, and in other shorter studies, I learned a great deal about how picturebooks can be used to effectively teach high school students about art. I learned, for instance, that my students responded enthusiastically to picturebooks and did not feel them to be too childish for their consideration. I also learned that picturebooks provided original objects for study in my classroom. Previously I had found slides and other reproductions of famous art to be inconsistent and misleading in size, color and detail. But picturebooks were honestly themselves and were also quite easily accessible. I chose mine from local public libraries, as well as my collection and those of students and friends. Picturebooks were considered non-threatening by my often skeptical students and provided a common but flexible focus of study. Finally I learned that picturebooks are rich with an extremely wide range of visual qualities such as: sizes, shapes, formats, themes, and graphic designs.

Areas that I have not pursued but which seem to be logical new directions for studying the picturebook as art objects in high school art curriculums include:

1. Targeting particular groups of art students with special needs and concerns.

How might picturebooks be used to encourage academically successful students who fear art? Often these students avoid art because their lack of drawing ability might jeopardize their grade point average. How might a group of students who have been identified as having reading problems benefit by studying and making picturebooks by combining words and pictures to express themselves? Another group to consider might be those students with negative attitudes about art or school.

2. More emphasis on a single "content feature."

Three "content features"—design, media, and style—were chosen to be included in my unit of study. Now that I have learned that students responded so enthusiastically to studying picturebooks and that they learned about art in their studies, I am curious about how emphasis on a single "content feature" might prove effective.

A more in-depth examination of the qualities of artistic style found in picturebooks could be one possible focus for a study. Students could compare how a single artist uses various styles to illustrate a number of picturebooks. Maurice Sendak's changes of styles in his books, *Where the Wild Things Are, In the Night Kitchen, Outside, Over There,* and *Higglety, Pigglety Pop!* would be such an artistic approach.

A second variation of artistic style could be an examination of how a number of artists with different styles have illustrated the same story. *The Velveteen Rabbit, Cinderella, The Wizard of Oz,* and *Alice in Wonderland* are titles each of which has been illustrated and published by many different artists and publishers. A third variation of this style in picturebooks theme could be an investigation of how a single artist, with a single style, illustrates several different stories. Tomie de Paola would be such an illustrator. Similar in-depth studies could reflect each of the other "content features," media, design and function. Product, theme and subject are possible "content features" that could provide focuses for activities.

3. The picturebook as an object of individual personal expression.

The primary focus of the learning activities in my unit was response to the visual qualities in picturebooks as art objects. I wanted to use picturebooks to help develop student perceptual skills and to make them more aware of visual qualities in media, design and style. The limitations of time made it necessary to spend very little time in exploring the use of picturebooks as an art making experience. While some students did make their own picturebooks, more time could have been devoted to it. The potential of this area of the picturebook as expression at the high school level seems to be vast.

4. Picturebooks as a focus of student attention and as a catalyst for creating interest in areas of study that students often resist.

One area of study that would benefit high school art teachers is the potential use of the picturebook as a focus of attention and as a catalyst for learning. High school students often resist some areas of art they perceive to be boring or too difficult to understand. I believe that further study could show how picturebooks could help gain students' attention and act as a catalyst for creating interest in areas resisted by students. Some of those areas are:

Art History

Students often perceive art history to be boring and worth avoiding. Picturebooks such as Piero Venturi's *Great Painters* and *Michelangelo* might provide beginning points of reference for previously hesitant students. Looking for similarities and influences in artistic styles of picturebooks and styles in art history could help generate interest and student understanding. *Anno's Alphabet* could provide visual connections with the work of M.C. Escher. Escher's influence may also be present in *Freefall*. *Ben's Trumpet* by Rachel Isadora might point students toward the jazz and art of the period known as the Harlem Renaissance.

Comparisons between the styles and historical settings in many picture-books with those of art history could be a valuable method of introducing some students to art history.

Architecture

David Macaulay's wonderful books about architecture are very popular with my art students. *Cathedral*, *Pyramid*, *Unbuilding* and others seem to be natural picturebooks for a study of architecture.

Archaeology

Motel of Mysteries by Macaulay has proven to be an effective catalyst for making my art students aware of archaeology and its connections to art and artifacts.

Multicultural Studies

Students could be introduced to the art of cultures different than our own by picturebooks such as *Ashanti to Zulu* and *Why Mosquitoes Buzz in People's Ears* illustrated by Leo and Diane Dillon, as well as other similar titles, artists, and authors.

Photography and Film

Studying single picturebook illustrations and how they are sequenced with the turning of the pages seems to be a logical parallel to understanding the relations of still photography and film.

Where Artists Get Ideas

Studying *In the Night Kitchen* by Sendak could provide insight into where some artists get ideas. In this book, Sendak used his admiration for Winsor McCay's *Little Nemo in Slumberland*, *Laurel and Hardy*, *Mickey Mouse*, as well as childhood memories of the "Sunshine Bakers" and objects from his mother's kitchen found in background skylines as sources for his illustrations.

Art That Asks Questions

Picturebooks such as Chris Van Allsburg's *The Mysteries of Harris Burdick* could help stir the imaginations of students. Students are often limited in their appreciation of art to paintings and drawings that are representational and which give merely facts. Van Allsburg's book, along with other similar picturebooks, could encourage students to look beyond the obvious.

5. A network of schools making picturebooks might encourage learning through exchanges.

Future research might someday investigate how students from various schools might make and exchange picturebooks as a means of communication and artistic expression. Similar to learning activities that a pen pals program encourages, a picturebook exchange could be effective. If my high school students, for

instance, produced picturebooks about various figures, terms or periods of art history, they could be sent to other high schools, middle or elementary art students to be enjoyed. This program might make both the producers and viewers of these books more knowledgeable about art and of making art as personal expression to be seen and appreciated by others. Most student work is made, graded, and destroyed or taken home to be hidden from all but the immediate family.

6. Developing a high school course in the book arts.

In my studies I have learned a great deal about picturebooks and about methods for using these objects to teach my high school students about art. I am convinced that further studies could prove that students would find interest in taking a course or at least mini-course in the book arts. The addition of a printing press, binding and paper making facilities would provide a lab for such activities. This would allow students to understand and participate in the book making process from conception to production. A more intensive appre-ciation for craftsmanship, design and the aesthetic value of art objects would be possible in such a course.

7. Combining efforts with language arts teachers is possible.

While time and circumstances have not permitted me to act on this notion yet, I feel that some cooperative effort between the art program and individual language arts teachers is possible. During my study of picturebooks, teachers from other academic programs showed an interest in my efforts. Language arts teachers were among these interested spectators. The natural link between words and pictures in picturebooks signals a similarly natural connection between visual expression and language arts. I hope to explore the possible teaming of teachers of creative writing and reading specialists with my picturebook making activities. Whether in short cooperative units or ideally in a team taught course that combines student studies of picturebooks as response and expression in visual and language arts. This area is obviously ripe for future research.

In the recent years in which I have been using picturebooks in my classroom, students have responded enthusiastically to them. When picturebooks were studied as art objects, I was able to gain and hold the attention of my students. Picturebooks allowed me to provide students with a common center of interest.

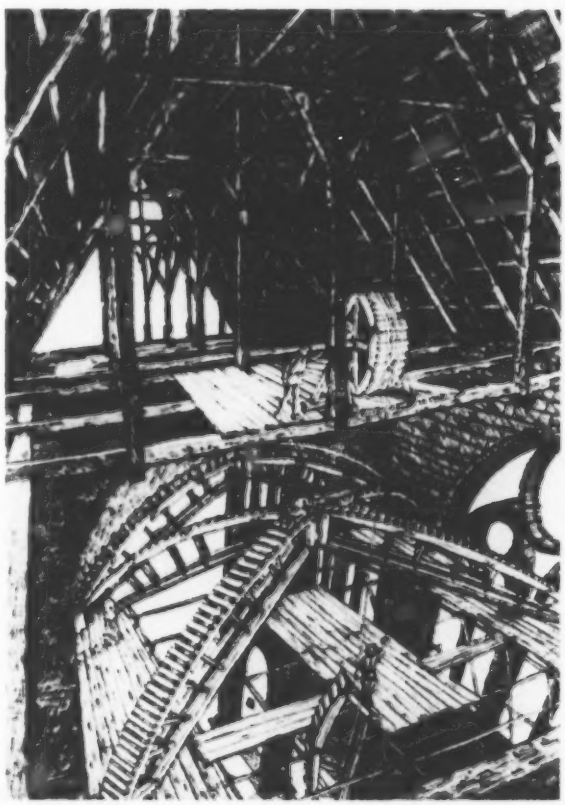
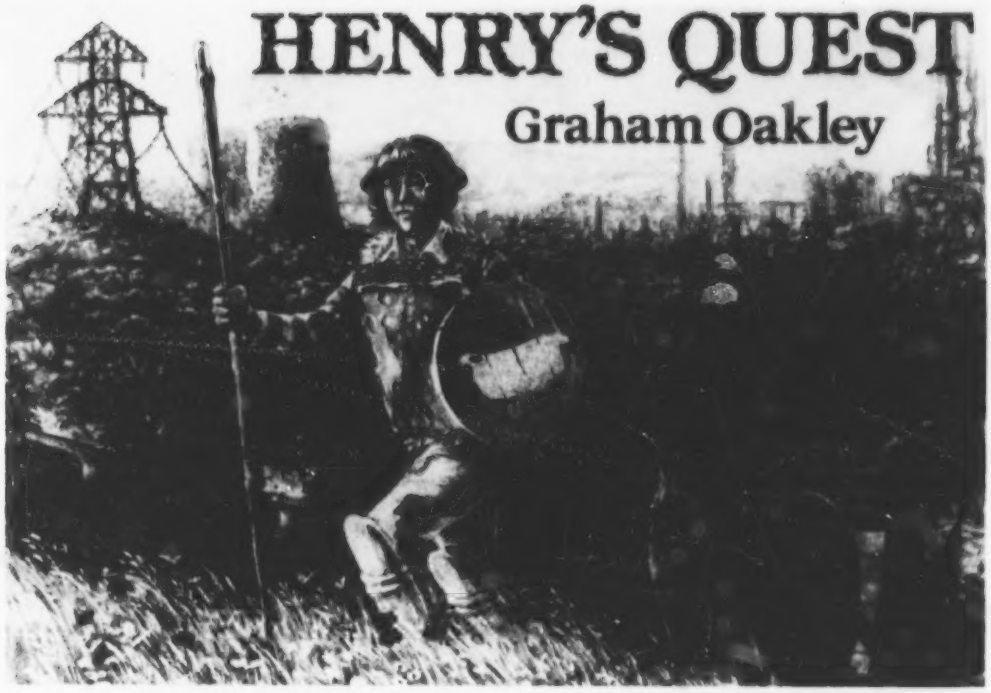


Illustration from *Cathedral* written and illustrated by David Macaulay. ©1973, published by Houghton Mifflin Company.



(above) Illustration by Graham Oakley from *Henry's Quest*. © 1986. Reprinted with permission of Macmillan Publishing Co., Inc. (below) Illustration from *Once A Mouse . . .* by Marcia Brown © 1961. Reprinted with permission of Macmillan Publishing Co., Inc.

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PAPER ENGINEERING IN ART FOUNDATIONS: A POSTSECONDARY APPROACH

Mary Sayer Hammond

Introduction

Several years ago our department revamped the undergraduate core curriculum for studio art majors. A colleague and I were given the task of designing a two course sequence at the freshman level in studio art foundations. These courses were to 1) introduce students to fundamental principles of drawing and design, and 2) provide them with two and three dimensional experiences applicable to all of the specific studio concentrations within the upper level curriculum. The assignments and activities were to provide meaningful experiences for the students, yet be flexible enough to be taught by a variety of studio faculty with disparate backgrounds.

Rather than segregating drawing and design in two separate courses, we tried to devise projects and exercises which integrated both drawing skills and design concepts as significant cocomponents of a final solution. Also, it was important for students to have some theoretical, analytical, historical, and cultural understandings of the concepts being taught; and an attempt was made to balance the need for lectures with learning the history and theory as part of the doing. After teaching the sequence for a year, I wrote a course text which outlines the purpose and parameters of each assignment and includes specific theoretical information.

In the first half of the sequence, the projects are primarily two dimensional. Emphasis is placed on developing drawing skills and introducing the concepts of line, shape, figure-ground, positive-negative, surface pattern, color, and parallel and angular perspective. There is a balance between simple visual exercises done during a single class period or outside of class in the journal with the major projects which require application of new knowledge and skills in a conceptual context and take several weeks of class time to complete. In the second half of the sequence, more projects require three-dimensional solutions. Drawing and design concepts are continued, but a greater emphasis is placed on long term projects which require much more individual thought, interpretation and freedom in their solutions.

One of the projects done in the second half of the sequence, "Paper Engineering," is applicable to the concern of this book. At its simplest, the project is about manipulating paper or cardboard to make a pop-up image. I had been introduced to picture books and toy books as teaching resources while in the doctoral program at The Ohio State University. The potential of this type of material has barely been explored, and I was particularly interested in utilizing the pop-up concept as a transition from two-dimensional to three-dimensional projects in this Freshman sequence.

The students in this course had already worked with toy books and mechanical toys in studying human perception and retinal retention. Using a "Praxinoscope," a precinematic mechanical toy which gives the illusion of motion, they designed a strip of twelve pictures which show the same object in various stages of movement. When the strip is placed inside the Praxinoscope and turned, the object seems to move: a girl rides a bicycle accompanied by her running dog, an acrobat tumbles across a mat, and two boxers swing at one another. The students had carried the idea further by designing, within a grid of 42 squares, objects

(Above) Praxinoscope with student designed "motion strips." (Below) Student designed flip book.

which evolve into several other objects. These were photocopied and assembled into an edition of flip books with cover designs.

With such projects, my primary concern was in challenging the student to go beyond simplistic or childish solutions. When using toy books and mechanical toys, it became even more important for the student to work towards a high level of sophistication. This need to be challenged was particularly true in designing the paper engineering project. I rejected the idea of having them do something as obvious as designing a pop-up greeting card and opted instead for a rather ambitious project which drew upon most of the information and skills that they had acquired in the course sequence up to that point. They had honed their drawing skills, had mastered one- and two-point perspective, had utilized the Munsell Color System to mix paint and match the colors of a photographic magazine illustration which they duplicated in a painting, and had implemented basic visual concepts in applied projects such as book design.

Project Parameters

In the paper engineering project, the student selects some "masterwork" from the history of art as their subject. They construct a paper or cardboard solution which folds flat like a book and opens to reveal a three dimensional interpretation of the subject. Specific requirements include the following:

1. The outside has book covers which relate to the style of the work, the artist and/or the title of that work.

2. The masterwork may be a painting, building, sculpture, photograph, etc., there is no limit. However, the work chosen will influence greatly the paper engineering solution and how much three dimensions can be achieved. For example, an architectural masterwork such as Notre Dame should probably be rendered as fully three dimensional, whereas a painting might be presented more as a stage setting, a bas relief.

3. The action of opening the "book" to view the work is most important, and should be engineered in such a way that it becomes three dimensional just by opening the covers.

4. The materials used should be flexible enough to fold, score and bend, but rigid enough to stand up and stay in place when opened.

5. The viewer should not have to pull or lift tabs, prop up sections or raise objects or figures in order to make the image three dimensional.

6. The cover design should be such that there is an enticement in opening the book, a sense of discovery and excitement as the viewer opens a flat object to reveal a three dimensional one.

7. Scale is not specifically defined, but is inferred by the association with a book. Generally, it should not be too large or too small, but of a size which can be held in the hands.

To stimulate the students, slides of paper engineering solutions are shown and discussed, both those by students in previous classes and those in published books, both historic and contemporary. The purpose here is to see a broad variety of engineering solutions and the sophistication of their treatment. We look at how attractive they appear, if the engineering part seems to fit the image depicted, how they are used in relation to the rest of the book or its covers, and how large or small they are in relation to the surrounding pages, rather than just analyzing how they were constructed. The student examples shown present a range of subjects already used as well as how they were interpreted into three dimensions. These are analyzed in terms of their overall success in depicting the masterwork represented.

After the slide discussion, actual examples are presented, including pop-up greeting cards, paper sculptures, advertisements, and many pop-up books, all carefully chosen because they are highly sophisticated examples or very poor examples of paper engineering. In selecting the picture books for use with college aged students, I have looked for examples with themes or subjects appealing to an adolescent or young adult audience. I have avoided using

some excellent pop-up books with juvenile themes or subjects, such as *Paddington's Pop-up Book*, because I felt these might encourage a more simplistic treatment of the masterwork and the engineering solution. I have omitted any books on how to make pop-ups, as the main purpose of the project is to have the student analyze, design and construct his or her own paper engineering solution, based on the masterwork chosen.

The pop-up books and paper engineering examples are available in the classroom throughout the four weeks of class time spent on the project. Also available are a large selection of art history text books, ranging from the standard college art appreciation and art history surveys to monographs on specific artists. Students are encouraged to supplement these resources with library research and visits to the nearby galleries and museums in Washington, D.C., as they select a masterwork to use. The only real limitation to making a selection is finding an available and accurate illustration from which to work; if the original is in color, the student must have access to a color reproduction from which to work. Frequently, students select a work which has been reproduced on a postcard, such as paintings from the National Gallery or the Hirshhorn. The parameters of the project are discussed in detail in a class presentation and are fully explained in their course text. Also in the text are reprints of several articles which cover the history of the pop-up books and include a review of the 1987 Cooper-Hewitt Museum exhibition in New York of historic and contemporary pop-up and moveable books.

Almost all of the actual class time allotted the project is spent on designing an engineering solution, constructing working paper models based on the resources available, planning the outside cover design, and executing the final version. Students are encouraged to make their masterwork selection as soon as possible and to do their research for an appropriate subject outside of class. As the project is so involved, students are expected to work both in class and outside on its completion; therefore, no other outside assignments are given during this period. Initially, students receive a great deal of individualized guidance, instruction, encouragement and motivation. After they have selected a subject and begin to resolve some of the basic engineering problems in their models, they work more independently. They still need guidance, however, in making choices regarding the final presentation, such as incorporating the identity of the masterwork into their cover design. They must also select an appropriate paper support for their final construction, such as drawing paper, bristol board or mat board, and determine which materials will be best suited for depicting the color, texture, pattern, etc. of their subject. One student used felt tip pens and watercolor in her interpretation of Seurat's pointillist painting, *A Sunday Afternoon on the Island of La Grande Jatte*; another used enameled and metallic wrapping papers in her depiction of *King Tutankhamen*; while a third used layers of sheet plastic and acrylic to render the floating head of a woman in a surrealist work by Salvadore Dali, *Birth of a Goddess*.

Student Reaction

Using a masterwork of art as the subject of this project presents the student with a number of challenges. The student must be able to analyze and comprehend the implied or stated spatial elements as well as the visual context in which the objects exist within the composition. The student must also have drawing or painting skills to duplicate the visual details and replicate the feeling of the work. The majority of students select a representational, perspectival painting, ranging from early Renaissance panel paintings to works by 20th century painters including Edward Hopper, Charles Demuth, Joseph Stella, Andrew Wyeth and Rene Magritte. Influencing factors, as the student selects a work of art for a subject, include finding a composition fairly straightforward in its spatial implication, and an artist's painting style and color scheme which can easily be duplicated. Hence, the intense, bold colors used in both the flat style of Matisse and the painterly style of Van Gogh make these artists perennial favorites.

Students with some background in art appreciation or art history seem to have much less difficulty in readily selecting an appropriate subject or in understanding the spatial and

compositional elements and the stylistic significance of the work. Often, our freshman majors are coenrolled in an art history survey, and they seem excited by the prospect of putting to some practical use the knowledge they have gained. Those who have not had any introduction to the history of art need much more help in making a selection; they have more difficulty in locating possible resources, are more reticent to go to the library or the museum, find it harder to find a suitable reproduction, have more difficulty in making a commitment to a final work, and often lack confidence in their ability to replicate the work. Transfer students who miss the first half of the sequence and non majors who take this course as an elective also have more difficulty, primarily due to a weaker background and lack of confidence. These students require a great deal of individualized attention to help them, and to convince them that they can do the project. When the project has been completed, it is usually these students who are the most proud of their work and a bit overwhelmed that they really were able to do well.

In general, students are more concerned about reproducing the work of art than they are about making it three dimensional. Who is to say that their three dimensional interpretation of a painting, for example, is absolutely wrong? They are not constructing a building; they are trying to devise some method of manipulating paper in order to give the three dimensional essence of that structure. As they realize that the paper engineering is the most important aspect of the project, the idea of duplicating a work of art becomes much less of a threat. Sometimes a student will select a work, begin working on the paper model and realize that the work is not appropriate or more difficult spatially than they had imagined. They are then forced either to be quite innovative with the engineering part or to backtrack and find an alternative work of art that is easier for them to translate into a pop-up version. Sometimes it is the instructor who suggests finding an alternative, but this must be done relatively early in process or they will not have enough time to work on other aspects of the project. The final crucial factor in this project is helping the students budget their time. Those who take too much time getting started, or become so involved with one aspect of the project will not have the time at the end to complete all aspects of the final presentation. Students are encouraged from the outset to do those aspects of the production that require major decision making during class when they have help available to them should they encounter problems. They are also urged to begin planning the cover design early, while working on the paper model. Unfortunately, many students postpone dealing with the cover design until the last moment only to find they have insufficient time to plan and produce an innovative solution.

The biggest motivating factor in the project is working with the pop-up picture books. These books provide high quality examples of paper engineering in a nonthreatening presentation. The students are charmed by a book's theme, intrigued by the ingenuity of the engineering, and challenged to figure out how these pop-ups were manufactured. We all become children excitedly interacting with these book sculptures. I have yet to have a student from this affluent region of the country who grew up being exposed to quality picture books. Most have seen poor examples of pop-ups in greeting cards, but none considered this "serious art." Certainly, there is a real sense of discovery in seeing the pop-up books for the first time, but more importantly, by encountering the sophisticated quality of the pop-ups in these books, students begin to understand and appreciate the art of paper engineering. They realize, too, that the paper engineer, who is usually identified in the book, is just as important as the illustrator, designer and author.

Evaluation of the Book Examples

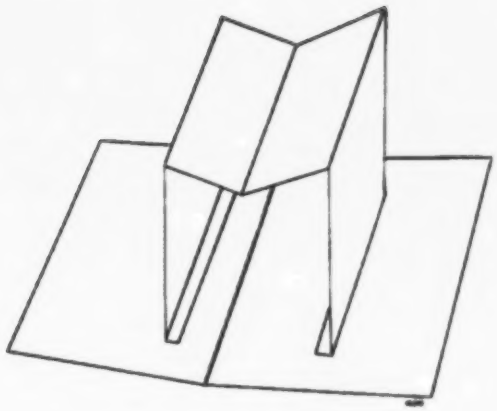
After the students have had the opportunity to examine, explore and play with the pop-up examples in the classroom, we begin to look more critically at each book's design in relation to the way we think books are supposed to look. We see that pop-up books come in many formats and styles. Some are conventional in the way they are handled; you open the cover in the usual way from right to left, and the pop-ups appear on single pages, or span a

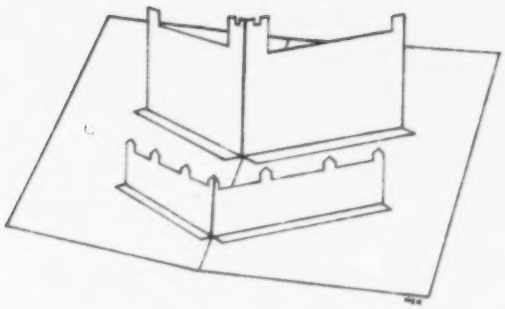
double page layout through the center or gutter. Two examples of this more traditional orientation which have very sophisticated three-dimensional pop-ups include Jonathan Miller's *The Human Body* and Raymond Hawkey's *Evolution*. Some pop-up books may open conventionally, but the paper engineering forces a change in orientation. In examples such as John Hedgecoe and Ron Van Der Meer's *The Working Camera*, Edward Gorey's *The Dwindling Party*, Alice Provensen's *Leonardo Da Vinci*, and Huck Scarry's *Looking Into The Middle Ages*, the book must be placed flat, so the pop-up gazebo, tower or jousting field can stand up three-dimensionally. Other books have novel ways of opening, such as Tomie de Paola's *Giorgio's Village*. In this example, with pop-ups by veteran paper engineer Keith Moseley, the two front covers are untied at the center, revealing a series of stage-like settings of an Italian Renaissance village. Still other pop-up books vary the pace of the three-dimensional designs with lift or pull tab pages, as found in Tasha Tudor's *The Seasons of Delight: A Year on an Old Fashioned Farm*. The treatment of the paper engineering, from page to page throughout the book, gives the overall book its rhythm, its variety, its continuity. In *Giorgio's Village*, for example, the paper engineering is consistent for each page throughout the book. The paper engineering complements De Paola's richly detailed illustrations without overwhelming or dominating them. In *Leonardo Da Vinci*, the engineering on each page is different, depending on the text, while in *Evolution* the highly sculptural pop-ups dominate the book design and the text.

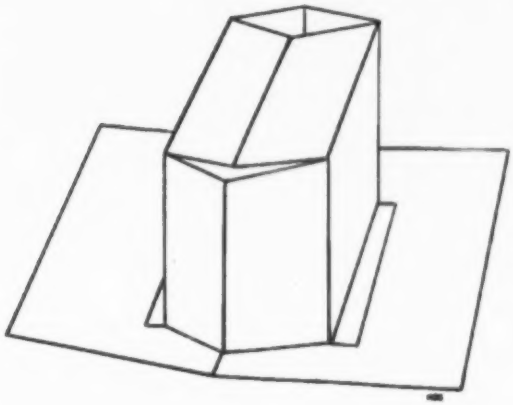
As the students analyze each of the books, we try to determine the relative importance of the paper engineering to the overall book design. In some instances we find that the paper engineering is minimally successful; the book would be just as interesting visually without translating the illustrations into three dimensions. With these examples, we then try to determine what might have been done with the engineering solutions to make them more important or successful and still maintain the integrity of the illustrations and text. In other instances we find that the paper engineering dominates the entire context of the book; as is the book seems highly successful, but without the pop-ups, the book would consist of dense text and rather mundane illustrations. Again, we discuss what might have been done differently, and what effect these changes might have on the overall success of the final book.

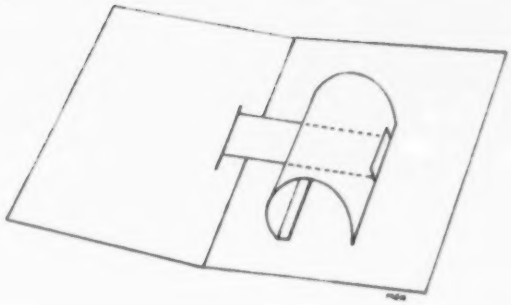
By using the professional paper engineering examples for our critical analysis, the students are able to see more clearly and grasp more readily what is involved in making a successful pop-up book. They begin to realize that this is the effort of a team: the illustrator, the designer and the paper engineer. Each must understand or respect the work that the others have done for the final product to be completely successful. In this project, the students function as both paper engineer and book designer. As we analyze these pop-up books, the students become much more aware of the relationship that must exist between the "illustration" they have chosen and the three-dimensional context which they are to create for that subject. While they are not concerned in this project with designing a complete book, that is, a series of pages which must relate to one another visually and contextually, they do have to consider a cover design and how that relates to the masterwork they are presenting three dimensionally. In essence, they are designing a book with only two pages.

The final consideration in analyzing these books is to determine how the pop-ups are manufactured. Unlike the more simple greeting card pop-ups, which often are cut from one sheet of paper, most of the book examples are fairly complicated and are assembled from multiple sheets of paper. Of the examples which fit our requirement that the object must pop-up by the action of opening the book or turning the page, there seem to be three basic categories of construction. The first consists of flat shapes or sheets of paper which attach by flexible hinging tabs to the two opposing pages. As the book is opened or the page is turned, the tabs unfold, become taut and force the flat sheet outward and away from the pages. When the book is closed or the pages turned, the tabs fold underneath the flat sheet, bringing it in contact with the pages. Often, there are a series of flat sheets or shapes, each attached with tabs to the preceding shape, which protrude outward from the book, creating the impression of a layered bas relief.

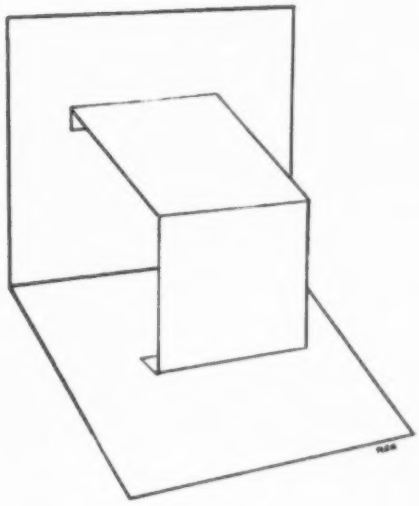


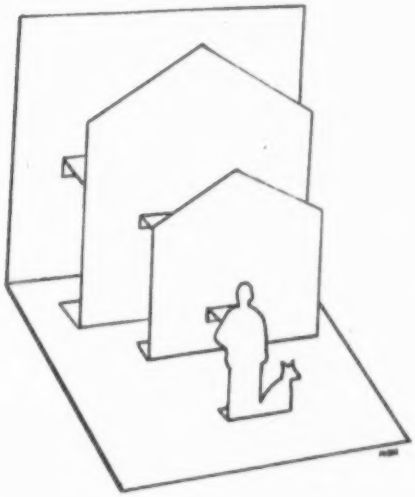






(above, left) Diagrams of a three-dimensional tab and fold paper engineering construction designed on the book gutter. (above, right) Diagram of a three-dimensional tab and fold paper engineering construction designed on the book gutter and diagram of a sliding tab method of paper engineering construction. (left) Diagram of a "layer and tab" method of paper engineering construction.





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Giorgio's Village is an excellent example of this type of paper engineering. When the book is opened, the page must be pulled down toward the viewer at a 90 degree angle to the page opposite. The tabs pull taut and the layers unfold to create a relief, just like theater stage flats, one in front of the other. In this book each "flat" is attached to the one behind it by hinging tabs which are cleverly disguised as roof tops, a group of umbrellas, or a stone bench.

In the second category, a folded shape placed in the book's center fold or "gutter" is permanently attached by its ends or along its top or bottom edge to the two opposite pages. This attachment functions as a permanent or inflexible hinge. As the book is opened or the pages turned, the attachment or permanent tab pulls taut forcing the shape to unfold and pop out at a 90 degree angle to the surface of the page. In the book *Looking Into The Middle Ages* such a construction is used to create the jousting fence that separates the knights on horseback as they ride at one another with their lances in a melee. If the shape has two or more sides, the resulting pop-up construction will have a much stronger three-dimensional effect. In the book *Leonardo Da Vinci*, a four-sided object pops up to become the bell tower of San Francisco from which Leonardo's apprentice Zola tries out the master's latest flying machine. Combining multiple folding shapes in a single object or scene can create a sense of motion as well as a more sophisticated three-dimensional construction. This multi-shaped construction is used in the book *Evolution* to create plumes of smoke and flaming lava which dramatically spew from the top of an erupting volcano.

In the third category, a sliding tab is attached at one end to a flat shape or object and at the other end to the page opposite. As the book is opened or the pages are turned, the tab pulls the object back towards the page to which the tab is attached. This construction, which creates a cylindric volume across the curved surface of the object, is used effectively to depict a camera lens in the book *The Working Camera*. Hinging or folding the tab at the end attached to the object will cause the pop-up object to move as the pages are turned or the book opened. A similar construction is used when the viewer pulls a tab. An example of a sliding tab used for motion is found in the book *Evolution* in the depiction of two prehistoric men wrestling an antelope. A combination of these three constructions might be employed to depict a very complicated object or scene.

In each of the book examples analyzed, all share one common characteristic regardless of the paper engineering method used: when the book is closed, no part of the construction extends beyond the confines of the page. Objects which are truly three dimensional must collapse and fold small enough to be completely inside the book when it's closed. This aspect is an influencing factor in determining the size and shape of the book, as well as the size and placement of the constructions on each page.

Evaluation of the Student Projects

Most of the students who select a representational perspectival painting tend to use a layered, stage-like construction method patterned after that found in *Giorgio's Village*. The most simple and efficient use of this type construction is demonstrated in a student's version of Andrew Wyeth's painting *Christina's World*. One large sheet of folded paper, attached to the inside covers forms the back, middle and foreground of the scene while a simple hinging tab is used to force the cut-out figure of Christina into an upright position.

Another example of the layer and tab construction is seen in the interpretation of Magritte's *Euclide's Walk*. The cover opens from the bottom to reveal the scene in limited relief. While the construction is more complicated than the Wyeth example, and the paper engineering design is generally successful, the limited length of the tabs compresses the space in the scene. This was done deliberately to reinforce the relationship between the painting and the view outside the window, which in the original painting are aligned perfectly. An interpretation of Lippi's *The Annunciation* utilizes more layers in its construction to create a greater sense of space. The main action occurs

in the middle ground, where the figures are located on differing planes and depths within that space. In the original painting, the arcade is depicted as a framing element of the figures and the landscape seen beyond. In this interpretation, the student had to create the entire building as well as interpolate a foreground, the pavement, and a background behind the building.

Two other examples of the tab and layer construction method demonstrate a very dramatic sense of depth. The use of rigid mat board in the construction of these two examples permits a more sculptural or three-dimensional interpretation. In the version of the *Brooklyn Bridge*, the original painting is more abstract in its depiction of objects in space, allowing the student more individual freedom in his paper engineering construction interpretation. This even more so in the example of Demuth's *I Saw the Number 5 in Gold* which is an extremely sophisticated use of several paper engineering methods. First, the covers open to become side panels of the construction, then a flap lowers to become the bottom panel of the construction. As this flap is lowered, the main portion of the tabbed and multi-layered construction is pulled forward into three dimensions. The side panels, each with sliding tabs, pull forward two of the painting's key elements which float in planes in front of the main construction. It is evident in the way this painting has been translated into a three-dimensional construction that the student, a business major, thoroughly understood Demuth's organization of the painting's symbolism.

Another example which utilizes the sliding tab construction method is that of *King Tutankhamen*. The cut-away sacred wings, which form the cover motif, open to reveal the headgear, breastplate and face of Tut. A bottom flap with sliding tab folds downward causing the entire construction to pull away from the backing support. The sliding tab in the right wing cover is pulled as the cover is opened, creating volume in the head and face. The actual engineering design is relatively simple, but the resulting effect is quite successful.

A final example, which depicts Van Eyck's *Arnolfini Marriage*, was engineered and fabricated into a truly three-dimensional interpretation by a theatre major. The cover is cleverly presented as a wedding invitation, which reads "Miss Giovanna Genami and Mr. Giovanni Arnolfini are pleased to announce their marriage at Mr. Arnolfini's residence in Bruges September 4, 1434." When opened, the invitation unfolds into the Arnolfini bedroom. By an ingenious use of both tabbed layers and sliding tabs, the room's furniture, the bride and groom, the artist and friend at the easel, and even the hanging lamp all exist in a three-dimensional space. The student has interpolated the painting's implied information, such as the reflection of the artist accompanied by another figure, into actual figures existing in real space. The viewer can actually peek over the painter's shoulder and view through the open doorway the scene represented two dimensionally in Van Eyck's painting.

Project Evaluation

I wish that I could truthfully say that much of the success of these students is because of my direct teaching strategies, but I do not believe that is the case. Of all the projects done during this semester, this one relies the most on think-tank strategies; every one of us in the class is involved in solving the engineering and problems together. I try to help them when they run into difficulty by providing them with a different perspective, by making suggestions and by encouraging them to devise alternatives in their problem solving. I try to keep them motivated and moving, so they don't get bogged down and discouraged.

More often than not, I find myself in the role of cheerleader rather than as instructor. Too often I find that students settle for less because we expect them to do so. My role, then, is to convince them that I believe they can do this project, then help them find the means to be successful so they, too, become convinced of their ability. There are times when the student wants to make a much more complicated solution, but due to limitations of the engineering process, other aspects of the project's design, and the amount of time allocated for this assignment, we both have to settle for something less ambitious. This is never interpreted as a sign of failure or as settling for

less, but rather as doing the best possible within the framework provided. Usually, I am as surprised and impressed with the finished products as the students are.

I think the real success of this project lies in the fact that it is challenging—difficult but fun—and the students are able to rise to that challenge. They are given the best possible examples of paper engineering, and they learn from these through analysis, discussion, evaluation and imitation. They "play" at making their own pop-up models and share their experiences and expertise with one another as they discover what works and what will not. They find they have someone who believes in their ability to meet the challenge of the assignment, and they begin to believe in themselves as they demonstrate that they are indeed capable.

While the project outlined here is for college art majors, and therefore fairly sophisticated, there is certainly no reason why it could not be done with high school students, even in using masterworks of art as the subject of the paper engineering assignment. Alternatively, some important personal or school event might be chosen as a theme, or the students might construct their own personal pop-up yearbook. Deciding on a subject is the most difficult part of this project; kids are ingenious, curious, and often more clever and inventive than we give them credit for being. High school and even junior high school students are capable of analyzing paper engineering constructions and of making their own without too much over-direction by the teacher on the how-to-make aspect of pop-ups. Students in the elementary grades certainly will need more direction in the pop-up construction as well as a more simple subject, but they are capable of handling an assignment as sophisticated as making their own pop-up book illustrating a story or event. However the assignment is designed, your most important teaching resource is as many excellent examples of toy and mechanical books at that student's level as possible.

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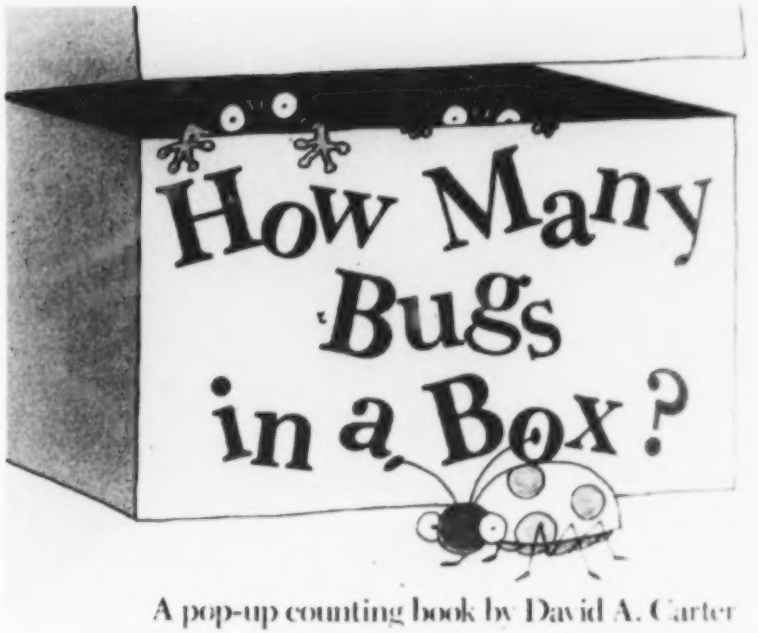

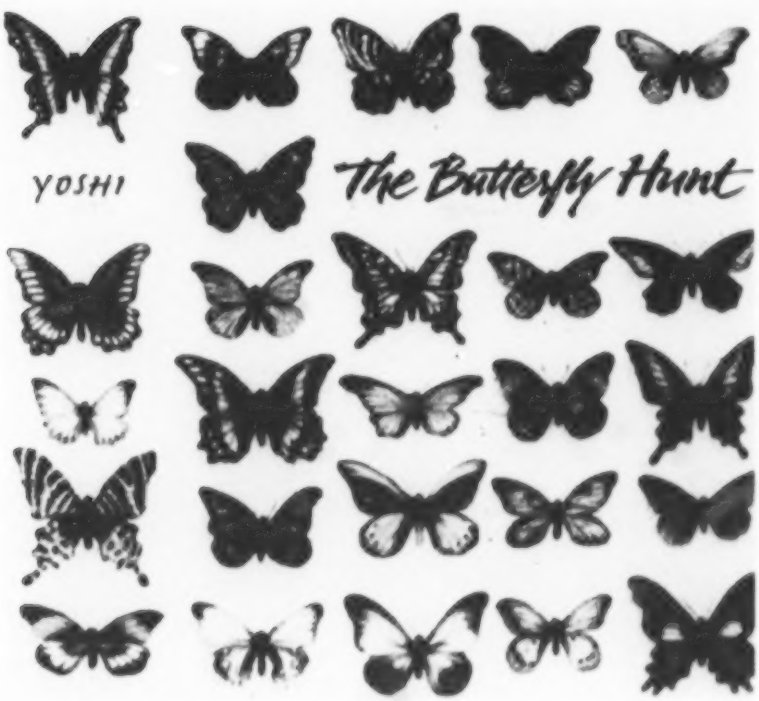

(top, right) Illustration by David Carter from *How Many Bugs in a Box?* . ©1988. Reprinted by arrangement with Simon & Schuster. (bottom, right) Illustration by Yoshi from *The Butterfly Hunt*. ©1990. Reprinted with permission of Picturebook Studio.

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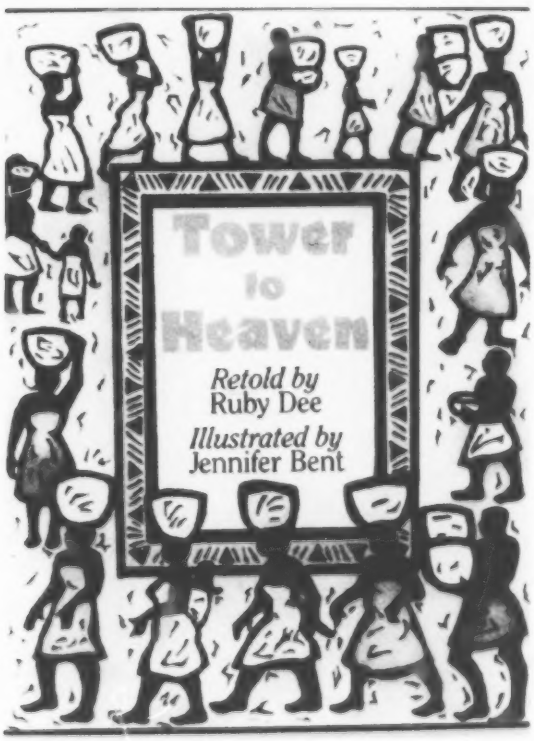

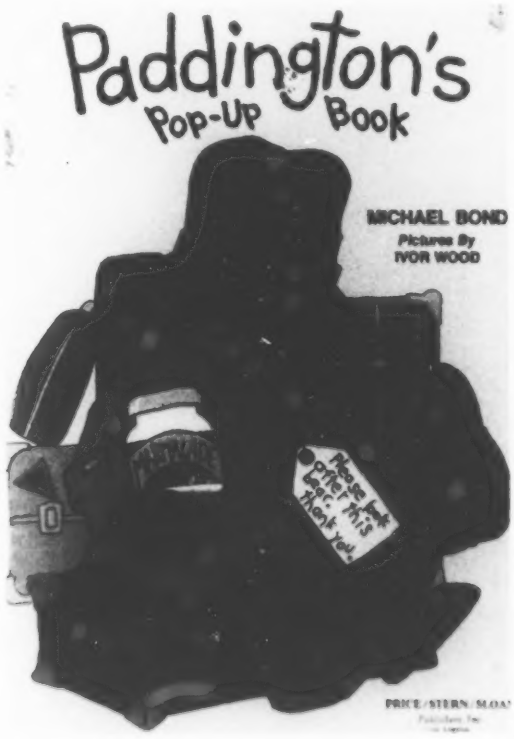

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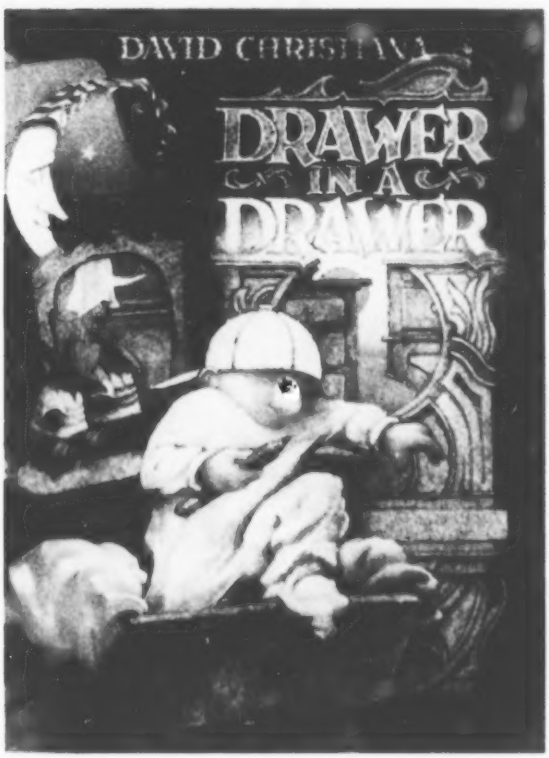

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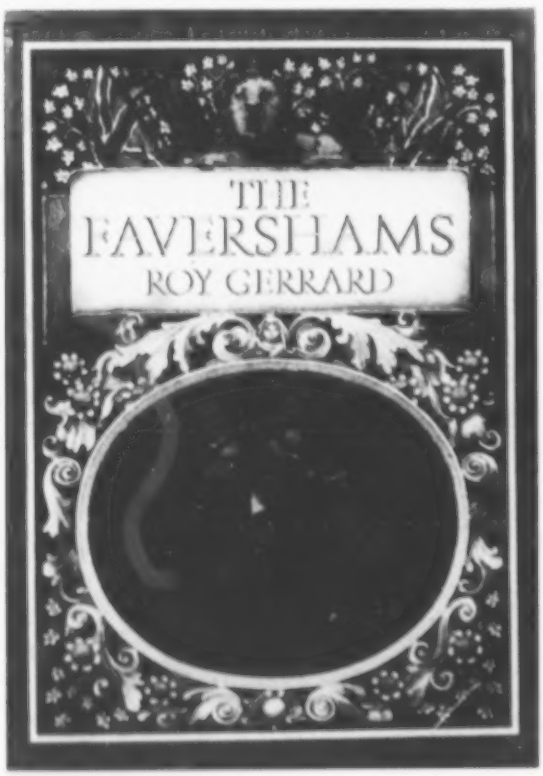
Isadora, Rachel. *At the Crossroads*. New York: Greenwillow, 1991. Black South African children wait for their father's semi-annual return from the mines. Watercolors used almost like clay to model figures and clouds and more impressionistically to create the mood of dusky anticipation.

Johnson, Steve (by Jon Scieszka). *The Frog Prince Continued*. New York: Viking, 1991. Paintings on the dark side of make believe. The story spoofs many fairy tales' continental flavor.



Jonas, Ann. *Round Trip*. New York: Greenwillow, 1983. Tricky black-and-white design takes us on a journey of perception—going one way and returning upside down.

Khalsa, Dayal Kaur. *I Want a Dog*. New York: Clarkson Potter (Crown), 1987. The potency of a persistent imagination is demonstrated in acrylic paintings of fully detailed and simple charm. Interiors of shops, classrooms, house and street scenes describe a child's real world.

Kitchen, Bert. *Pig in a Barrow*. New York: Dial, 1991. Hair-by-feather-by-grassblade realism but presented as if frozen in ice. Ultimate design. Hypnotic pictures of creatures, small and smaller.

Lobel, Arnold. *Fables*. New York: Harper, 1980. Each fable has its full-page visual counterpart, doubly framed and alive with the visual essence of animal characterizations. The scraggly black lines are used with the translucent pigments in a way to present full modeled figures and just enough setting.

Macaulay, David. *Black and White*. Boston: Houghton Mifflin, 1990. Four stories for the price of one—or is it? Four visual styles. A delightful challenge in perception. *(pictured on page 79)*

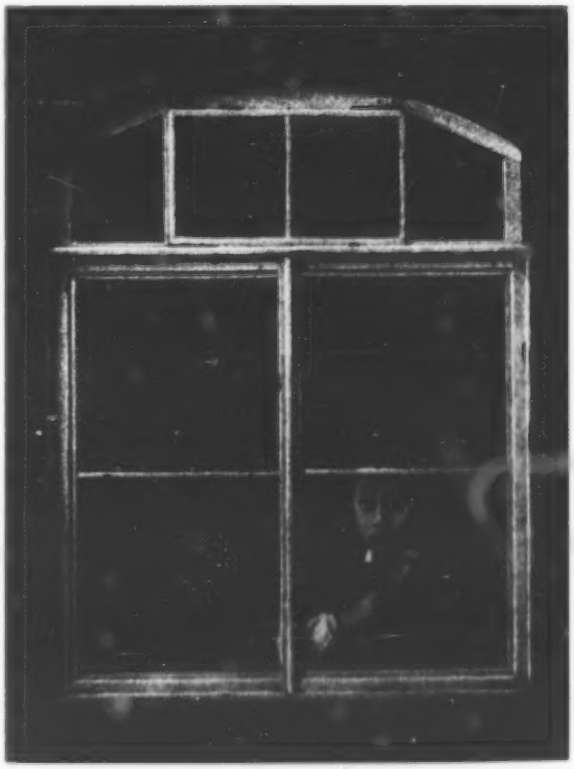
©1990. Reprinted with permission of Houghton Mifflin.

Maruki, Toshi. *Hiroshima No Pika*. New York: Lothrop, Lee & Shepard, 1980. A gut-gripping series of watercolors reminiscent of old Japanese scrolls of bloodletting wars. The flame reds and corpse grey-greens are impressionistically painted. Maruki's wasteland is more emotionally charged than news photographs.

McMillan, Bruce. *Fire Engine Shapes*. New York: Lothrop, Lee & Shepard, 1988. One scrubbed and shiny fire truck and the barest hints of a young girl and the photographer produces textless pages to rival much of the museum's purely formal paintings. Impeccable craftsmanship and a bit of an elf's impish wit. His most aesthetically charged work.

Mikolaycak, Charles (by Joy Anderson). *Juma and the Magic Jinn*. New York: Lothrop, Lee & Shepard, 1986. Homework, a skilled hand, and a sense of visual drama combine to give us gripping scenes of a magical moral tale. Coastal Kenya provides the lush vegetation and local artifacts that are jampacked into each full-page picture.

Nones, Eric Jon. *The Canary Prince*. Farrar, Straus & Giroux, 1991. A traditional romantic fairy tale



(wicked stepmother and witches, et al.) illustrated a bit too realistically perhaps. Paintings depict an Italian Renaissance viewed in full detail—heavier on textile patterns than on character development. *(pictured below)* ©1991. Reprinted with permission of Farrar, Straus and Giroux.

Oakley, Graham. *Henry's Quest*. New York: Atheneum, 1986. A powerful allegory about modern society using the *Connecticut Yankee in King Arthur's Court* model. Rigidly detailed scenes painted to accentuate a tapestry-like quality are used to accompany Dante's vision of purgatory. *(pictured on page 62)* ©1986. Reprinted with permission of Atheneum.

Ormerod, Jan. *The Frog Prince*. New York: Lothrop, Lee & Shepard, 1990. Elegance in the page design with the picture-laden wide frames and the delineation of character with line and watercolors. A teenage girl/princess of genuine emotions.

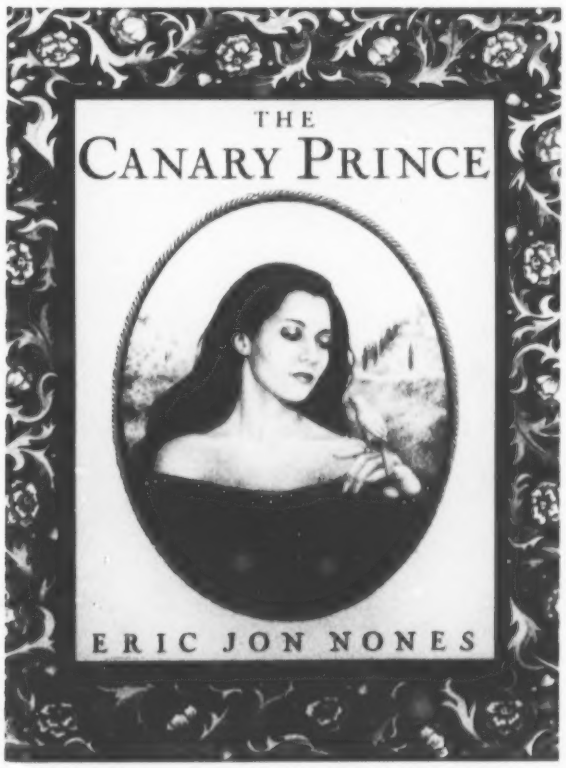
Oxenbury, Helen (by Michael Rosen). *We're Going on a Bear Hunt*. New York: Macmillan, 1989. Alternating double-page scenes in black and white drawings and sensitive watercolors. Total control of gestures, human and animal personality, with minimum detail. Oxenbury's best!

Parnall, Peter (by Terry T. Williams). *Between Cattails*. New York: Charles Scribner's, 1985. Parnall's varied black lines carve solid forms out of the pages' stark whiteness. A few shapes are flooded with pure transparent colors. A fresh eye to illuminate the wonders of an "ordinary" marsh. *(pictured on page 80)* ©1985. Reprinted with permission of Macmillan Publishing Co., Inc.

Provensen, Alice. *The Buck Stops Here*. New York: Harper Collins, 1990. Our presidents (Washington through Bush) offered up surrounded by artifacts and achievements. Visual excitement enhances the facts of each record. A big book in keeping with its significant theme.

Rowe, John Alfred (by Rudyard Kipling). *The Sing-Song of Old Man Kangaroo*. Saxonville, MA: Picture Book Studio, 1990. Remarkable series of oil paintings, contemporary in concept but exuding the spiritual qualities of aboriginal Australia. Pure, intense blue and ruddy brown and other hues and antic creatures and petroglyphs presented in strange perspectives.

Schroeder, Binette (Bros. Grimm). *The Frog Prince*. New York: North South Books, 1989. High(literally) drama suggesting Wagnerian opera sets, painted to emphasize artificial lighting sources.



Scenes of transformations using serial frames. Replete with exotic symbols. *(pictured below* ©1989. Reprinted with permission of North South Books.

Simmonds, Posy. *Lulu and the Flying Babies*. New York: Knopf, 1988. Set up in a range of comic-strip-box sizes with balloon conversations, the mix of naked cherubs and Simmonds' rendering of museum paintings (See Brown's Museum) is deliciously funny. Lulu is a charmer.

Sis, Peter. *Follow the Dream: The Story of Christopher Columbus*. New York: Knopf, 1991. A formal design; each page's painting is framed in gold--almost. Some are like scenes from a play; one is a log drawn with tiny pictures; other doublepage spread is a pseudo–15th–Century map. Avoids politics. Visual wizardry.

Smith, Lane. *Flying Jake*. New York: Macmillan, 1988. Textless fantasy using an infinite variety of page layouts. *(pictured on page 81)* ©1988. Reprinted with permission of Macmillan Publishing Co., Inc.

Spirin, Gennadij (by Nikolai Gogol). *Sorotchintzy Fair*. Boston: Godine, 1991. Spirin's distinctive visual imagination creates magical pages of sepia drawings, full color paintings and eyefooling tricks with the pages themselves. Romantic naturalism at its finest with genuine personalities in authentic contexts.

Steptoe, John. *Mufaro's Beautiful Daughters*. New York: Lothrop, Lee & Shepard, 1987. Modern adaptation of an African folktale illustrated with ink-line (like engravings) and stain-like colors. Large pages, local details, emphasis on spirituality.

Vidal, Beatriz. *The Legend of El Dorado*. New York: Knopf, 1991. There is a lushness of color used to show costumes and a Rousseau–ish jungle. Stylized human figures act out an ancient South American tale in a beautiful and peaceful setting.

Walsh, Ellen Stoll. *Mouse Count*. San Diego: Harcourt Brace Jovanovich, 1991. Cut-paper collage of mice that suggest Lionni's rodent but a bit more mousish and more animated.

Wiesner, David. *Tuesday*. New York: Clarion Books, 1991. Virtually textless, a serio-comic story of flying frogs described in top flight surrealistic watercolors. An honor graduate from the Van Allsburg School.

Wijngaard, Juan (retold by Selina Hastings). *Sir Gawain and the Loathly Lady*. New York: Lothrop, Lee & Shepard, 1985. A contemporary illuminated manuscript complete with meticulously detailed small painting and partly gilded,

ornate viney boarders. Realistic in style, the scenes present personalities with emotions engaged in appropriate activities.

Williams, Vera B. *"More More More," Said The Baby.* New York: Greenwillow, 1990. Vigorous paintings of very young children and parents set in minimal environments, double framed. Packed with positive feelings.

Wisniewski, David. *The Warrior and the Wise Man.* New York: Lothrop, Lee & Shepard, 1989. Intricate, full-color cut-paper silhouettes composed to create a drama of visually stunning effects. Naturalistic figures confront the forces of fire and water, symbolized with Japanese woodcut elaboration.

Wood, Don (with Audrey Wood). *Piggies.* San Diego: Harcourt Brace Jovanovich, 1991. Two hands and ten inventive piggies cavort in a variety of ways with increasing merriment. Lots of "flesh" tones, acrylic paint with appropriate touches of colorful costumes and props. Another Woodsy triumph.

Yoshi. *The Butterfly Hunt.* Saxonville, MA: Picture Book Studio, 1990. Some painting on textile and some batik techniques produce flights of sensuous butterflies and a youngster whose frustration evolves into desperation and ultimately reflection. Strong emotional impact by the colors used. *(pictured on page 73)* ©1990. Reprinted with permission of Picture Book Studio.

Young, Ed. *Lon PoPo.* New York: Philomel, 1989. Thinly framed in red, vertical pictures using pastels and watercolors to show us a creamy Chinese never-never land but a very scary (in close, close-ups) wolf. Perspectives vary to add to the excitement.

Zemach, Margot. *Jake and the Honeybunch Go to Heaven.* New York: Farrar, Straus and Giroux, 1982. Watery watercolors suggest Chagall for a bit with all the flying around. The story exudes joy and the paintings make our eyes sing.*(pictured below)* ©1982. Reprinted with permission of Farrar, Straus and Giroux.

Zheng, Lin, et al. (adapted by Zhang Xiu Shi), *Monkey and the White Bone Demon.* New York: Viking/Kestrel, 1984. Traditional Chinese animal and human characters depicted in a modernistic interpretation of historic scrolls. Complex hyperactive scenes which combine the four artists' contributions to create beguiling unities.

Annotated Bibliography
Pop-Up Books

Bemelmans, Ludwig (David Carter, paper engineer). *Madeline.* New York: Viking, 1987. A modified story design with appropriate three-dimensional supplement—some pop-up and others move when tabs are operated. Adds a touch of spice to the classic.

Carter, David. *How Many Bugs in a Box?* New York: Little Simon (Simon & Schuster), 1988. Ten particularly clever ways to look in a box. The last one, with saws jutting way out is a fitting climax. *(pictured on page 73)* ©1988. Reprinted with permission of Simon & Schuster.

Chen, Tony (J. Strejan & J. R. Diaz, paper engineers). *Animals Showing Off.* Washington, D.C.: National Geographic Society, 1988. Sensitively painted vegetation and cleverly designed tabs supplement pop-ups (the peacock is almost literally an eye-opener) of specially attractive wildlife.

Cobb, Vicki (John Strejan, paper engineer). *Skyscraper Going Up!* New York: Thomas Crowell, 1987. Lots of information on the construction process in text. Seven pop-ups supplement the words and add interest. The final pop-up skyscraper is impressive.

Crowther, Robert. *Most Amazing Pop-Up Book of Machines.* New York: Viking/Kestrel, 1988. Tabs to pull, dials to turn and flaps to flip in order to make dozens of machines work. Funny captions and lighthearted colored drawings.

Dean, Kevin & Wood, John Norris. *Nature Hide and Seek: Jungles.* New York: Knopf, 1987. Five double pages that open to form page scenes when the die-cut flaps are flipped. Intricate paintings demonstrate the effectiveness of protective coloring for jungle creatures.

Fitzsimons, Celcilia (Ruth Graham, paper engineer). *My First Insects.* New York: Harper, 1987. A guide for those spider and crawler watchers, accurately painted and labeled. And some are cleverly animated as the pages open.

Froud, Brian. *Goblins.* New York: Macmillan, 1983. Six pages of ghoulish critters created in intense colors and funny black line that flash surprises when their tabs are pulled or leap from the pages. Myrtle, the intellectual, remains a non-believer. *(pictured on page 74)* ©1983. Reprinted with permission of Macmillan.

Gibson, Barbara (J. Strejan & J. R. Diaz, paper engineers). *Creatures of the Desertworld.* Washington, D.C.: National Geographic Society, 1987. Acrylic paints create six desert settings with distant mountains and a moonlit sky. Flora and fauna come to life in dramatic positions as pages open and tabs are operated.

Gibson, Barbara (J. R. Diaz, J. Strejan & R. Smith, paper engineers). *Hide and Seek.* Washington, D.C.: National Geographic Society, 1985. Relatively shallow pop-ups, but inventive tabs bring the animals out of their hiding places. Fully painted naturalistic backdrops.

Haynes, Robert (J. R. Diaz, J. Strejan and Rodger Smith, paper engineers). *Amazing Monkeys.* Washington, D.C.: National Geographic Society, 1985. Fully developed paintings with realistic pop-ups (a grove of jungle trees reaches skyward) and effective tabs that animate the monkeys.

Littlejohn, Claire. *Aesop's Fables.* New York: Dial, 1988. Five pop-ups each with a tab to animate one aspect of the animal. The fox leaping for the grapes is particularly effective.

Littlejohn, Claire (by Edward Lear). *The Owl and the Pussycat.* New York: Harper, 1987. Four pop-ups (the puss really rows that boat) plus three flat pages all delicately painted. No tabs; no significant visual challenges.

Moerbeek, Kees and Dijs, Carla. *Hot Pursuit.* Willowisp Press, 1987. Four complex masks become four others when you follow the "story" backwards by turning the book around. Inventive engineering that is mostly decorative, painted in flat, saturated hues.

Pienkowski, Jan (Tor Lokvig, paper engineer). *Haunted House.* New York: E. P. Dutton, 1979. Six double pages that literally leap out (the bat really flies, wings flapping) of the painted rooms. Tabs and flip-ups (try the toilet seat) add to the bizarrity.

Pinkney, Jerry (J. Strejan & J. R. Diaz, paper engineers). *Strange Animals of the Sea.* Washington, D.C.: National Geographic Society, 1987. The octopus vies with a skyscraping growth of coral for flamboyance. The six underwater scenes are watercolored to provide full backdrops for the tabbed animation.

Sibbick, John (John Strejan and James R. Diaz, paper engineers). *Creatures of Long Ago.* Washington, D.C.: National Geographic Society, 1988. Six double pages of complex high-sticking pop-ups of dinosaurs animated by tabs. Scientific scenes with a sense for esthetic layout.

Springer, Sally (John Strejan, paper engineer). *How the Weather Works.* New York: Macmillan, 1984. Five thoughtfully information-crammed pages with a few pop-ups, dials and tabs and flip-ups. Bland colored drawings don't detract from the intended lessons. *(pictured on page 74)* ©1984. Reprinted with permission of Macmillan.

Wallner, David (David Carter, paper engineer). *Sleeping Beauty.* New York: Viking, 1987. Three modest pop-ups, but dozens of lift tabs in a set of the flaps leave pictures which disclose words when lifted. Clear, humorous watercolors.

Wood, Ivor (by Michael Bond). *Paddington's Pop-Up Book.* Los Angeles: Price/Stern/Sloan, 1977. Six double pages of mostly low-key pop-ups and several tabs. Lots of text. *(pictured on page 75)* ©1977. Reprinted with permission of Price/Stern/Sloan.

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Biographical Information

Kenneth Marantz was a professor of art education at the Ohio State University who has recently retired to devote more energies to matters relating to picturebooks.

Patricia Howard has taught art for more than twenty-five years. She has taught from kindergarten through college aged students. Currently she is the visual artist on an Arts IMPACT team at Fair Arts Alternative Elementary School (Columbus Public Schools, Columbus, Ohio).

Melissa Wilson has taught kindergarten and first grade for 15 years. While working at Fair Arts IMPACT Alternative Elementary School, she was a first grade classroom teacher. She is currently a Reading Recovery/Chapter 1 reading teacher for Columbus Public Schools, Columbus, Ohio.

Myrna Packard was an art teacher for many years in the Barrington Elementary School in Upper Arlington, Ohio. She is now a professor of art education at the Milwaukee campus of the University of Wisconsin.

Jeff Shaw is currently in his twenty-first year of teaching high school art in the Columbus Public Schools, Ohio . He is also a part-time faculty member of Capital University. His plans include illustrating and publishing picturebooks.

Mary Hammond is an associate professor of art at George Mason University, Fairfax, Virginia. She teaches, among others, courses in photography when she is not making and exhibiting her own photographs.